

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2643.

SATURDAY, JUNE 22, 1878.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

**METROPOLITAN HOSPITAL SUNDAY FUND.** Patron—Her MAJESTY the QUEEN.  
HOSPITAL SUNDAY, 30th June, 1878. Cheques crossed Bank of England, and P.O.D. made payable to the Secretary, Mr. HENRY N. COLEMAN, should be sent to the Mansion House.

**PRINTERS' PENSION, ALMSHOUSE, and ORPHAN ASYLUM CORPORATION.**—ANNIVERSARY FESTIVAL at FREEMASONS' TAVERN, THURSDAY, June 27th, under the Presidency of the Right Hon. the EARL of ROSEBURY, supported by—

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**PARRACOMBE CHURCH.**—A BAZAAR, under the patronage of Sir Thomas and Lady Acland, Professor Ruskin, and other Friends, will be held, on the 2nd and 3rd of JULY, at ST. STRATFORD-PLACE, W. See Article in *Athenæum* of 5th of January last, several valuable PICTURES, by Old and Modern Masters, will be on view.

**TO ART-TEACHERS.**—There will be a VACANCY, as SECOND MASTER, at the MANCHESTER SCHOOL of ART in SEPTEMBER NEXT, and the Committee will be glad to receive applications up to TUESDAY, July 8th. The Salary offered is 12 l. per annum, with a proportion of the Government payments on results. Applicants must hold at least a First Third-Grade Certificate, and should state if, and where, they have been engaged as Teachers. Address, with full particulars, to Mr. E. W. MARSHALL, Secretary, School of Arts, Manchester.

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**MISS GLYN** has the honour to announce that she purposes giving a SERIES of READINGS from SHAKESPEARE, at her Residence, in JULY, on the evenings of the 2nd, 9th, 16th, 23rd, 30th, and 31st. Miss STRINGFIELD will, each Evening, RECITE a POEM, at 5.30 precisely.—Tickets to be obtained from Miss GLYN, at 13 Mount-street, Grosvenor-square, W.

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On TUESDAY, July 9th, at 1 o'clock p.m., the Right Hon. EARL GRANVILLE, K.G., Chancellor of the University of London, will lay the FIRST STONE of a further Extension of the College Buildings, and will preside at the Luncheon.—For information as to Tickets, &c., apply to the Secretary, TAFROUD ELV, University College, Gower-street, W.C.

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The MICHAELMAS TERM will begin SEPTEMBER 18th.

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SATURDAY, JUNE 22, 1878.

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## LITERATURE

*Conversations with M. Thiers, M. Guizot, and other Distinguished Persons during the Second Empire.* By the late William Nassau Senior. Edited by his Daughter, M. C. M. Simpson. 2 vols. (Hurst & Blackett.)

THIS new series of Mr. Senior's "Conversations" has been for some years past known in manuscript to his more intimate friends, and it has always been felt that no former series would prove more valuable or important.

Mr. Senior's method was peculiar. He was literally the prince of "interviewers." Neither Capt. Grose nor any other "chield" ever took such elaborate notes, or printed them so consistently. Mr. Senior had a social position which gave him admission into the best literary and political circles of Paris. He was a cultivated and sensible man, who knew how to take full advantage of such an opening. And, above all, he had by long practice so trained his memory as to enable it to recall all the substance, and often the words, of the long conversations which he was always holding. These conversations he wrote down with a surprising accuracy, and then handed the manuscript to his various friends, that they might correct or modify his report of what they had said.

This book thus contains the opinions of eminent men given in the freedom of conversation, and afterwards carefully revised. Of their value there cannot be a question. At the same time it is fair to recognize the drawbacks which prevent these reminiscences from being a fascinating as well as an important work. The fact is that their interest is of a purely intellectual character. Mr. Senior had no dramatic instinct of any kind, and though the reader gets the thoughts and ideas of Thiers, of Guizot, and of others, he never gets much nearer the men themselves than if he were reading so many treatises by them. Mr. Senior scarcely ever describes anything, and the very few touches of life that are supplied are wanting in picturesque detail and graphic style. Then, too, these conversations—with the exception of some striking phrase here and there in French—are translations, and these translations naturally fall into a certain sameness of expression, however different may have been the speakers. Again, there is never any indication—except so far as the words themselves may give it—as to when the

speaker paused before he spoke, or hesitated to give a reply at all, or was moved to emotion of whatever kind. Hence, with all the scrupulous care that Mr. Senior took, there is a certain hard, dry precision about all his reports.

The last exception we must take is one which, after all, is scarcely needed; but still, in several of these long conversations, carefully reported and accurately arranged as they are, there seem occasional passages hardly worth reporting. No man, living or dead, ever had so completely the power of speaking with the tongue of men and angels that he should not at times utter something of less value than his wont; and here the reader finds every now and then that utterances of less value are not always entirely excluded.

However, after allowing for all this, the book remains one of permanent—for of real historical—interest.

The conversations with M. Thiers are the most memorable, for M. Thiers was, of course, the most remarkable not merely of Mr. Senior's friends, but of the Frenchmen of our time, and M. Thiers spoke to Mr. Senior with the utmost frankness and openness. Mr. Senior's intercourse with M. Guizot (so far, at least, as these volumes give it) was more limited, and M. Guizot, although he played a conspicuous part during many years of his life, was never really a very interesting man. His subtlety was the subtlety of a theologian rather than a statesman. One French critic says of his style that it is "empreint d'une sèche et glaciale tristesse." Another, the ablest of the French critics of to-day, speaks of him as having been condemned by his theories "à la politique la plus stérile et la plus dangereuse de toutes, la politique de la résistance."

Another of Mr. Senior's friends was M. Montalembert, with his earnest sense of the requirements of the present, and his ardent longings for the devotion of the past. Another was M. Lamartine, who had already reached the highest point of his career, and who was now learning the sad experience of how quickly men and their benefits may be forgotten. And there were others hardly less illustrious, from all of whom Mr. Senior was eager to gather information on all the topics of the day.

The first conversations recorded in these volumes were held in the spring of 1852. The Coup d'État had taken place a month or two before, and the question of its effects was still foremost in the thoughts and on the lips of all. The book, however, opens with a retrospective sketch by Thiers of his own former policy. He seems to have thought Mr. Senior's education somewhat neglected in this particular, and offered to instruct him in ten lessons. Into this we cannot now enter, curious as the story is, but it is pleasant to read in the very opening sentence, "The corner-stone of my policy has always been the English alliance." Later on he spoke of Louis Napoleon:—

"He tried to seduce me through my family. I am absolute out of doors, but a slave at home. I tell my wife that at home I am *chez elle*; when out I am *chez moi*. He utterly failed with her. She is devoted to the Orleanist family, though she springs, like myself, from the *bourgeoisie*. . . . What he wanted, above all, was my sanction to his imperial tendencies, and I have sometimes almost regretted that I did not favour them, and try to turn him into a constitutional monarch. . . . He fears the Socialists, and his disposition is one of

those which hate whatever they fear, but he has many points in common with them. He sympathizes with their detestation of the *bourgeoisie* and of the educated classes."

A week or two later and Mr. Senior is at Brussels, interviewing King Leopold, who showed a not unnatural distrust of what France, under its new government, might meditate:—

"I am preparing for the storm whenever it may come. I allow the Chambers to manage the internal affairs of the country, but on one subject I choose to have a will of my own, and that is its defence. The works now constructing at Antwerp will make it a fortress of the first order. They irritate Louis Napoleon, but I cannot help that."

He thought England anything but safe from France:—

"A Frenchman has no honour when what he thinks the glory or the interests of France are concerned. And as for friendly feelings, there is no hate so bitter as his hatred of England. Rely on it that if this tyranny lasts you will be attacked."

It is now almost curious to recall the fact that these suspicions of King Leopold's were more than shared in England. Thierry, the historian, rallied Miss Wynn, who was then resident in Paris, on the state of panic we were all in, and, indeed, we see the traces of it in every memoir and letter of the time. The *Times*, in its annual summary of events for 1852, had caught the infection and writes:—

"Our security is affected by the blow that struck down the liberties of France. What Napoleon III. has done to his subjects he may, with as little warning or hesitation, do to us, who have less claim to his mercy."

And Thiers himself thought war with England not improbable. In an important conversation which Mr. Senior had with him in the November of the same year he says:—

"The temptation to punish you for Waterloo, not only to avenge Napoleon, but to eclipse him, to effect what the hero of this century did not venture to attempt, is one which his wild, irregular, presumptuous ambition will not resist unless you make success impossible. . . . He probably will perish by war, he certainly would perish by peace, and he will prefer a remote and perhaps a brilliant fall to an immediate and a disgraceful one."

The spring of 1853 found Mr. Senior again in Paris, but the centre of interest had entirely shifted. The question was no longer what France, but what Russia would do. The French empire was established, the Emperor was married, and everything, so far as France went, seemed settled and prosperous. But the Crimean War was already darkening the horizon. Mr. Senior had interesting conversations with Faucher, Say, and others, but one which he records with Thiers is of intrinsic importance, and we must quote the more striking passages:—

"The English Cabinet," said Thiers, "trusts to the good faith of Nicholas, and to his assurances that he will not enter Constantinople. Nicholas without doubt is an honest man, and, as far as that is possible, an honest statesman, but the promises of no statesman are to be trusted for one instant after they interfere with the interests or wishes of his country. Such wishes are irresistible. They sweep away like chaff understandings and engagements and even treaties."

Again, in the belief that England was still hardly roused to war, he added:—

"You have refused to interfere; you have let Nicholas twist himself round the buffalo. In a few years he will have broken all its bones, and then, and not till then, he will begin actually to

swallow it." "Dearly you will pay for it when Russia is mistress of the Black Sea as well as the Baltic. France and England will then sink into second-rate powers. She will have an army twice as large as ours, and a fleet equal to yours. Sweden and Norway are already her vassals."

During the next two or three years the thoughts and conversation of Mr. Senior's friends naturally turn mainly on the Crimean War, and their various estimates—the estimates of very able and competent men—are worth studying. Thiers says, "The acquisition by Russia of the Crimea and Bessarabia was a severe blow to Austria. Her acquisition of Moldavia and Wallachia would be a fatal one." Guizot believes "a war with Russia was probably inevitable. But it has come too soon." But the best military opinion as to the war is that of General Chranowski, who had served under the Poles, the Russians, and the Italians, and knew the secret of the strength and weakness of the organization of the several European armies. One sentence of his seems as if uttered only the other day instead of twenty-four years ago.—

"Above all I would not lose time. You both seem as unprovided as if this war had taken you by surprise. Three months hence the Turks may have lost their fortresses, such as they are, on the Danube. Their generals and their statesmen may have been corrupted. The very best people that I know are Turks of the lower classes. The very worst people that I know are the Turks in office. Power is gained there by bribery, treachery, and extortion. Every man in authority is a rogue. . . . The (Turkish) privates have every soldierly quality. The Turk is strong, he is docile, he is sober, he is intelligent, he has a contempt for life which is both fatalist and fanatic, and he can live on nothing. If you could train and officer them as you did the Portuguese, you would make them the best troops in Europe; as good as your own, perhaps better."

But the war at last is over, and we cannot but reproduce this suggestive little scrap of conversation:—

"SENIOR.—Is it true that as soon as the great treaty had been agreed upon the Emperor said, 'Maintenant je vais commencer à embellir Paris'?"

"MERIMÉE.—It is *bien trouvé*, and I dare say that it is true."

More curious still, and the confidence is worth remembering, is the open avowal of a philosopher like Victor Cousin:—

"We must, in the language of the protocols, 'rectify' our northern frontier. We do not want Antwerp or Ostend; you may make them free ports; but we must have Liège and Hainault and Brabant. We could easily find indemnities for Leopold. Turkey is dead. Her European provinces must be governed by a Christian. There is spoil enough in them for everybody. We could carve out for him a kingdom much larger, finer, and more populous than his mushroom of Belgium. He might have Constantinople instead of Brussels."

The calm cynicism which makes even a man of Cousin's liberal mind think only of the interests of kings, and not at all of the wishes of the people, is really wonderful.

In 1858, the relations between France and England were again, as in 1852, becoming strained and difficult. In January the bomb of Orsini had exploded, and, though the Emperor himself escaped, that explosion was, in fact, the signal of Italian independence, and for some weeks it was matter of doubt whether it had not fatally shattered the English alliance. A further plot by a Dr. Bernard had been discovered in England, and

an English jury had acquitted the man. Certain French colonels uttered irresponsible menaces. On our side the volunteer movement started into life, and the Laureate wrote his "Form, form, riflemen, form." Mr. Dallas, the American minister at St. James's, writes to Mr. Cass:—

"Very bitter feelings have seized the populations of both countries. France would seem to go with her military chiefs in pursuit of some external grievance, whose effect at home will be the consolidation of the Imperial dynasty, and a succession of fields of glory. Nothing more in harmony with prevailing passions or more promising than a war with England."

It was just at this time that Mr. Senior had another conversation—perhaps the most suggestive of any—with M. Thiers:—

"SENIOR.—And what would you advise us to do?"

"THIERS.—I advise you, as a sincere friend of the alliance, to give up frankly and immediately your senseless, irritating opposition to the Suez Canal, keeping Perim as a set-off, if you want it. I advise you, as I advise France, to improve your legislation as to crimes committed abroad or against foreign countries. Our mediæval legislation is inconsistent with the present international intercourse. I advise your newspapers to avoid ripping up old sores; but, above all, I advise you to take care of your army and of your navy, and not to leave the Channel unguarded in order to blockade the ports of Guinea."

But we must stop. The extracts worth extracting seem to grow upon us. There is scarcely a page without some memorable statement by some memorable man. Politics and society and literature—the three great interests that make up life—are all discussed in turn, and there is no discussion which is unproductive of weighty thought or striking fact.

We will, however, find room for a curious estimate of Guizot's. He is speaking about England:—

"I am going to give the English some praise and a little blame. . . . No people have more of the elements of good company, more knowledge, or imagination, or taste, or humour, or wit. But they are too reserved or too indolent to make the best use of them; they want free trade in ideas, and often substitute words for them. From time to time I have lived in an English country neighbourhood; and in every house I ate the same dinner and heard the same conversation."

We have already indicated what we conceive to be the defects of this book. It would require many pages of extracts to do justice to its merits.

*Life in the Mofussil; or, the Civilian in Lower Bengal.* By an Ex-Civilian. 2 vols. (C. Kegan Paul & Co.)

LIFE in the Mofussil is or should be pleasant to the Indian civilian. When he first lands there is the prospective happiness of opportunities of useful work, and if he be ambitious the possibility of great responsibility and occupation of some of the most important posts that Government has to bestow. Later, again, he has the gratification which the possession of power affords, added to the satisfaction which good work honestly done entails, and to their honour be it said that in no part of the world is there more good work done or more honestly done than by the Anglo-Indian Civil Service. It is to be feared however, that the story of such a life will interest few readers. Some there are, no doubt, living in retirement in Bayswater or Bath,

who from old association will take an interest in the Griffin's dinner party at Calcutta, the intrusive cow at Patna, and the detail of administrative and judicial work, monotonous though important and absolutely necessary as it is to the maintenance of our Indian Empire. For the general reading public something more is required. They know India vaguely, from books, or at the best from a six months' trip spent in rushing from one point of interest to another, or in the excitement of a new sport, and such a work as this consequently does not come home to them as a picture of real life, but seems a tiresome account of an organization which is no more business of theirs than the proceedings of the vestry of St. Pancras or Marylebone. You may tell of the great achievements of statesmen or soldiers, the political importance of our empire, the development and power of development of production and trade, the ancient civilization and its remains, the beautiful scenery to be found in many parts, but not of the successful foundation of a municipality at Durbhungah, although "up to that time the place had been in a beastly state of filth, the thoroughfares covered with refuse, and obstructed with mat erections, verandahs, &c., at the will of individuals."

Nevertheless, for those who care to read through these volumes, there is much to stimulate reflection. A simple narrative of one man's experience written with no such design it yet brings prominently to notice the fact that at present there is no aptitude for, and more, no capability of, self-government among the natives of India. In the smallest matters of local development or improvement the initiative is with the English officer, and later, the organization is equally his—any help he may receive from the native being mechanical and afforded from a wish to please the man in power, not from any appreciation of the measures proposed. There are two sides to such a picture; it may be on the one hand that such a condition makes the permanent existence of our rule easier, but on the other it makes it more expensive. In truth, we have forced upon the country an elaborate system for which it is in no way prepared, and which tends to increase budget difficulties. The judicial experiences of the author afford numerous examples of this—of which we will give one illustration. The parties to the dispute were an European and a native, the former of whom had obtained a decree which the latter considered unjust, and the following is his account to the author of the manner in which he obtained justice:—

"So I went into Dacca, and called on the Sudder Ameen (the subordinate Civil Judge). He sent out to say that he had a headache, and could not see me. I was young and hot-blooded at the time, and I stood in the courtyard, and shouted in a loud voice, 'Is the Sudder Ameen so ashamed of the unjust decree that he has given against Kali Narain, that he is afraid to see him?' The Sudder Ameen heard this, as I intended, and sent out begging me to come in. So I went in, and he said, 'Abuse me, abuse all my female relations, and I will embrace your feet; but do not ruin me.'—I replied, 'Why have you given this unjust decree when you knew that the land was mine?'—He said, 'The fact is, I am a poor man, and I have a small estate which is surrounded on two sides by Davis Sahib's land. I dare not give a decree against him, as he would certainly somehow get my estate. But you can appeal to the Sudder Court in Calcutta. I have given my decree, but



I have not written my grounds of decision; and I will so write these that my order must be upset on appeal.' As a fact, added Kali Narain, 'it was so upset.'—"Another time," he went on, "there was a great riot here: just over there (pointing to a spot a few hundred yards distant). One of my shareholders was fighting with me, and Davis Sahib had taken up his side, and advanced him money on loan. They put up a cutcherry just there, in sight of my house, and I could not stand it. There was a great fight, and they do say that seven men were killed. I was not here, though of course the other side had many witnesses to swear that I was present on an elephant, directing the men on my side. Both parties made complaints to the police; and I was at first arrested as a principal, and actually kept in custody for two days. But I was released on bail; for on the day of the riot I had taken care to be in Dacca, and had paid visits of ceremony to the Commissioner Sahib, the Collector Sahib, and the Judge Sahib, and they were all witnesses to my *alibi*. But I will open the whole of my heart to you. I once paid out Davis Sahib well. I was in Dacca, in my house there, when a man came in to inform me that one of my elephant-drivers had been standing up on the back of his elephant, to cut some branches of a fig-tree for him; that the elephant had moved on, and he had fallen on a heap of bricks lying below, had broken his leg, and bruised himself very severely. My Foudari Mookhtyar (Criminal Court Attorney) was present, and heard this. 'Wait a little,' he said, 'and we will have a splendid case against Davis Sahib.' That evening the wounded man was brought in to me, and he told the following story:—"Yesterday I was coming in from Bhowal to Dacca, with 500 rupees in money for the expenses of the house in Dacca. When I got near Toongee I met two of Davis Sahib's gomastahs (agents) and fifteen or sixteen men. They asked me where I was going. I said, 'To Dacca.'—'What for?'—'To take money for Baboo Kali Narain's expenses there.' Then the gomastahs gave the order to seize me. I called out, 'Duhai,' but they dragged me off my elephant, beat me, as you see, broke my leg, and plundered the money. There were two or three villagers near, who saw this, and my assistant driver, who ran away and escaped unhurt.'... While the case was yet pending, Davis Sahib came to pay me a visit. After salutations, he said 'Kali Narain, I want to talk to you about this false case pending against my servants.'—'What false case?' I said. 'You have no right to say any case of mine is false.'—'Oh!' said Davis, 'You know it is false, and I have been to the gaol, and talked to my servants, and I know quite well it is all false. How can you do such a thing? We worship the same God, though we call Him by a different name; and you must know that God will be very angry with you for this.'—'God, doubtless, will be a little angry,' I said, 'but I must risk that, for I have got two of your agents and ten of your *employés* in prison and it is too good a thing to let slip.'... I was at length persuaded, and I sent for my mookhtyar, and told him I thought I would consent to compromise the case.—'But,' said he, 'what is to become of Davis Sahib's false cases against us?'—'I did not know there were any false cases,' said Davis, 'but my mookhtyar is outside. Call him in, and ask him. We did so, and the man said, 'Yes; there are three small cases. Baboo Kali Narain has such a heavy case against us, that I was obliged to do something.'—'Have them compromised at once,' said Davis. We then finally settled that he should ask Beauchamp (the Magistrate) to send for me; and he did so. 'Kali Narain,' he said, 'you have something to tell me about this case.'—'Yes,' I said; 'I fear it is not based upon truth.'—'Why did you let it go on so long, then?'—'Oh, I have only just found out the details.' I then told him the principal facts, and he allowed the case to be compromised. Davis Sahib and myself settled many matters without fighting after this."—The above narrative loses something, of course, by its translation from the original Bengali in which it

was told; but it strikes me as very characteristic of the way in which contending parties are in the habit of conducting their litigation, and it is seldom one has an opportunity of getting behind the scenes in this way. I should not have been told all this if it had not occurred many years before. It seemed to me curious that this nobleman of ancient lineage and thoroughly respectable did not appear to see that there was anything dishonourable in allowing false cases of this sort to be got up in his favour."

Improved communications and the spread of education without a corresponding development of qualities necessary for self-government must also make an increase, year by year, of expensive European material indispensable. Again, famines are reported by telegraph; our humanity and our policy alike render the expenditure of millions necessary to save life, but there are no corresponding local efforts of the people themselves to lessen the effects of such calamities for the future. Everything rests on the government. These are not solitary instances; unfortunately, on every side, in every department of government, the same cause is tending to the same resulting increase of expenditure.

How far the connexion between England and her vast dependency is to be advantageous to both in the future, is a simple question of economics. We cannot sever it. As Col. Malleson has said in a late work, "We took the responsibility upon ourselves, and we are morally bound by it. On whom else could we cast it, if we would? We would not make it over to any European Power; we could not, without assuming the fearful responsibility of a terrible and inevitable future resign it to a native prince. No; we have gained it, and we must keep it."

It only remains to recognize before it is too late the difficulties there are in the way of its being continued to the benefit of both peoples. As has been said before, the principal difficulty is finance. We must remember that true economy is not effected by starving or overworking executive machinery, by risking inefficiency, but rather by avoiding such rapid and costly development as must entail failure, increased taxation in India, already sufficiently heavy, or a burden on imperial resources.

We must now leave the work to the public to read for themselves; they will find in it the experiences of a man, limited as to locality, upon whom were entailed the multitudinous cares and responsibilities of government, told in a simple and readable fashion, with here and there scattered through the book picturesque descriptions of the wild life and sporting adventures which break the monotony of such a career.

*Catiline, Clodius, and Tiberius.* By Edward Spencer Beesly. (Chapman & Hall.)

In the first two of these essays Mr. Beesly affirms that Catiline and Clodius were leaders of the democratic party in Rome, and that they owe the bad reputation which they have in history to the inventive malice of their political enemies. In the third he narrates the actions of Tiberius in such a way as to present him as a faultless character, and he rejects with scorn all the accusations which have been brought against him. Mr. Beesly is not entirely original in the propositions which he affirms. De Quincey long ago suggested that Catiline and Clodius were

democratic leaders, and had been much vilified in history, and Merivale, Stahr, and several other writers have refused to believe a large number of the stories which have been told to the discredit of Tiberius. But Mr. Beesly is singular in the intensity of his opinions, and in the mode in which he commends them to his readers.

Mr. Beesly approves of Tiberius without any qualification, and if the same statement cannot be made in regard to Catiline and Clodius, the modifications which he admits are slight. Catiline is a martyr. "Who and what then," he says, "was this man whose deeds and purposes brought upon him not merely failure and death but a martyrdom of nineteen centuries, from which even his iron soul must have shrunk, could he have foreseen it?"

It is in the method of procedure, however, that Mr. Beesly has a claim to a special place for himself. An ordinary critic would have examined carefully the sources of the history which is regarded as fallacious. He would in this way have had some difficult work before him. Our account of the Catilinarian conspiracy is not derived from Cicero alone. A narrative of it is given by Sallust, who belonged to the democratic faction. How did he become so ignorant of the history of his own party as to accuse one of its leaders of every kind of crime? Sallust was intimate with Caesar and warmly attached to him. How is it that he represents Caesar as calling Catiline and his associates traitors and parricides? These and many such questions would occur to the historical investigator, but none of them troubles Mr. Beesly. He knows a more excellent way, and, though he has not expounded this way, we can easily gather it from his writings.

He adopts for his basis the proposition that nearly all historians are blockheads. It might be imagined that he means only all Roman historians, but he does not say so, and in some cases it is plain that his statement is general. He speaks of them as the "dull people who have for the most part had the writing of history to themselves," "our dull *littérateurs*." He also says, "history has always been written (except, perhaps, in the Middle Ages, when there was a church) by the rich or their friends."

One special element of contempt towards the historians is that they belong to the literary class, and even to the lowest orders of the literary class. "I maintain," he says, "that 'popular fickleness' is a phrase that literary men—particularly the poorest of them, journalists and historians—have invented to hide their own incapacity for tracing the orderly evolution of political events." Literary men are singularly stupid.—

"If," he says, "there is a childish way of explaining a political movement, a literary man will generally adopt it. He is irresistibly attracted by what is petty and personal, as he is repelled and alarmed by the idea of an orderly evolution of human affairs."... "Literary men are never disturbed by difficulties and improbabilities, so long as their periods are neatly rounded. A moral contradiction has even a relish for them as affording material for pungent antithesis."

Such being the character of literary men and historians, it follows as an inevitable consequence that history as written is, to a large extent, nonsensical:—

"The history of the so-called conspiracy of Catiline as hitherto written is absolutely unintelligible, except on conventional rules of probability, which may satisfy us in melo-drama, but are out of place as applied to real life." . . . "If the story of Catiline is unintelligible, it is because historians, one and all, have run away with the idea that Cæsar was at that time the leader of the popular party."

The account which these historians give of the conspiracy is in another place called "transparent nonsense." Of the story of Clodius Mr. Beesly says:—

"The origin of this extraordinary conspiracy to disguise an interesting period of history is partly to be looked for in the credulous unphilosophical spirit, the ignorance of practical politics, the conservative tone of mind, and the literary *esprit de corps*, too common among historians."

He speaks of the "irrationality" and "gross improbability" of "the vulgar account." He characterizes one statement as "unmeaning nonsense."

Mr. Beesly is particularly angry with Cicero as the source of many misleading statements. He says:—

"He now sold himself to the nobles, and began to earn his wages by denouncing revolutionary measures and the leader of the party, Catiline. Among the earliest efforts of his venal tongue in that direction were the orations, &c."

Again,—

"To this object Cicero, inflamed by personal hatred and the proverbial bitterness of a renegade, devoted the whole period of his consulship." . . . "Cicero thought that society existed for the glory of clever writers and eloquent speakers." . . . "His idea of good government was a state of things where talkers should always have full swing, and be listened to with respect, while rough practical men should humbly do their bidding."

In the contest between Cicero and Catiline, "the man of action," Catiline, had not a chance against the literary man:—

"The man of letters has had the ear of the world ever since, and has told his story without contradiction. More than that, the literary men have stood by one another, as they always do—like game-preservers or Whitechapel thieves."

And Mr. Beesly draws the moral, "It is not good to make a literary man your enemy, a moral to which he evidently does not give much heed himself."

Mr. Beesly is equally strong against Cicero's statements in regard to Clodius:—

"The *ex parte* statements of the least trustworthy of ancient writers have been adopted by modern historians as sober truth; his carefully cooked narratives have been carefully cooked over again till the basis of fact has entirely disappeared." &c. . . "Cicero of course says that the majority were bribed, and looking at the notoriety of the facts charged against Clodius, historians have accepted his statement, even to its most incredible and disgusting details." . . . "It is impossible to read Cicero's correspondence during this year without feeling the most profound contempt for him as a political observer."

Such are some of Mr. Beesly's utterances in regard to Cicero.

He does not say so much of Tacitus, but what he does say has a strong flavour:—

"At this point commences the narrative of Tacitus, and we have henceforth to deal with a tissue of systematic detraction, sly insinuation, and open invective unparalleled in political biography." . . . "Tacitus may say that these advisers were agents of Sejanus; but that is because he has nothing else to say."

It will be seen from these extracts that

Mr. Beesly considers Niebuhr and Arnold, Mommsen and Merivale to have gone entirely wrong in their narratives of Roman history, and that our authorities, such as Cicero and Tacitus, are worse than worthless. What is to be done in such circumstances? Mr. Beesly does not give us the remedy in so many words; but practically it is, "All these historians are totally destitute of common sense: I, Mr. Beesly, have common sense. I can find out what is true and false in history. Trust to me." "For my part," he says, "I know what to think." In regard to the Catilinarian conspiracy he informs his readers that "The fact is that there was no plot." Of Cicero's statement that he was cheered by the people, he says,—

"The thing is utterly incredible. I have no doubt that the father of his country was invariably hooted by the mob." . . . "I have endeavoured to give a rational and consistent account of the events which have been distorted so audaciously by Cicero and so credulously by his admirers."

In regard to Tiberius he says:—

"It is because I grieve to see two hundred years of history turned into nonsense that I would fain bring the light of common sense to bear on the character and work of some of the leading personages of the Roman Revolution." . . . "If we can see our way to a probable and consistent theory we shall be satisfied. If not, we will confess that all is darkness. But at any rate we will not go on repeating a tale that is an insult to plain common sense."

It will thus be seen that Mr. Beesly makes plain common sense the criterion of historical truth, but the difficulty about accepting his conclusions derived from common sense is that he seems to be the only historian in the world that ever possessed this common sense, with, perhaps, the exception of Velleius Paterculus. His words are sometimes tantalizing and misleading. Thus he says, in regard to Livia, whom all historians have hitherto regarded as a questionable character, "Let Tacitus and the *serum pecus* of modern writers say what they will of her, every clear-judging student will recognize in her one of the noblest types of the Roman nation." Might not Mr. Beesly have told us if he ever met such a clear judging student?

Mr. Beesly has a great contempt for antiquaries. He speaks of leaving the trivial details "to scholars, gossips, and antiquaries"; and he remarks in another place, "The investigation of them belongs not to the historian, but to some detective with a literary turn, retired from business." But strangely enough he has a strong itch to gain fame as an antiquary or literary detective. He is quite proud of having found out that Clodius committed the crime of violating the mysteries of Bona Dea on the 1st of May. He repeats the discovery three times; but to any man possessed of ordinary common sense and not of Mr. Beesly's, the discovery is "transparent nonsense." The discovery is one rejected beforehand by every interpreter of Cicero, and Mr. Beesly will, no doubt, retain the sole possession of it. He is equally proud about the discovery in regard to the form of trial to which Clodius was subjected:—"I make bold to say that the historians have hitherto gone upon an entirely wrong scent." We should like to know what there is which Mr. Beesly would not make bold to say, but if he turns to Mommsen's 'Römisches Staatsrecht,' vol. ii.,

p. 627, he will see the collapse of his great discovery. There are many such points which might call for criticism. But Mr. Beesly rarely condescends to give reasons. His readers are asked to accept his common sense without discussion.

The book contains a fourth essay, not mentioned in the title-page,—'Necker and Calonne: an Old Story.' It is a fragment, and it is very difficult to divine the purpose for which it was written. Mr. Beesly remarks in his essay on Clodius, while attacking the literary man,—"It is so easy, and, to the vulgar mind, so agreeable, to attribute the Persian invasion of Greece to a certain lecture of Atossa's, or the English Reformation to the pretty face of Anne Boleyn." A vulgar fit seems to have seized Mr. Beesly when he wrote the essay on 'Necker and Calonne,' for the drift of it appears to be to show that the French Revolution turned on the question whether M. de Calonne was to continue in power or to make way for M. Necker.

The essays are well written and interesting. Mr. Beesly thinks for himself, and is not without considerable insight into man's nature, and has many generous sympathies. In fact, the book would almost conclusively prove that Mr. Beesly is himself a literary man, and we should have no hesitation in affirming this were it not that his language would lead us to believe that he would reject with scorn such a degrading compliment.

*Through the Dark Continent; or, the Sources of the Nile, around the Great Lakes of Equatorial Africa, and down the Livingstone River to the Atlantic Ocean.* By Henry M. Stanley. 2 vols. Portraits, Maps, and Illustrations. (Sampson Low & Co.)

(Second Notice.)

MR. STANLEY nowhere lays claim to the title of scientific explorer, yet, looking to the great results achieved by him, it would be difficult to point out a scientific traveller who has laid the geographical world under a greater weight of indebtedness. He has not only explored the shores of the Victoria Nyanza, paid a visit to the Muta Nziye (which is a different lake from Baker's Albert Nyanza, if its recent survey by Col. Mason is accepted as final), and traced the Congo down to the Atlantic, but he has also laid down his itineraries with a remarkable amount of care and detail. He started with a fair supply of instruments, including chronometers, thermometers, aneroids, sextant, pedometers, and last, not least, a photographic apparatus, and almost every page of his narrative bears witness to his having made frequent use of them. The latitudes and longitudes now published differ in many instances from those first communicated in the letters to the *Daily Telegraph*, and approach much more closely to those determined by his predecessors Speke and Cameron, and more recently by Lieut. Smith. The difference in the latitudes amounts to between three and five miles, that in the longitudes, as might have been expected, being more considerable. The latitudes determined during the voyage down the Congo appear to have been retained as computed on the spot. An islet near Rubunga, for instance, is stated in a quotation from the author's Diary to be in lat. 1° 40' 44" N. by observation, and in long. 21° 4' E. by account



and this is precisely the position which it occupies on the map, no allowance having been made for errors in the dead reckoning. In the absence of information about the manner in which these astronomical observations were made, the reader is, of course, unable to judge of their trustworthiness.

The altitudes were determined by noting the boiling-point and by the aneroid. Some of the results obtained by the latter method are given as computed by Mr. Stanley when *en route*, whilst the boiling-point observations, or, at all events, the more important amongst them, have been recomputed by Lieut. S. S. Sugden, R.N., since the author's return to Europe. The thermometers were tested at Kew, after they had been in use for nearly forty-two months, and the index-error then discovered appears to have been applied indiscriminately to all observations, without reference to date; the proper course would have been to assume that the error increased at a regular rate. The results obtained in the case of observations made during the earlier portions of Mr. Stanley's journeys must, therefore, be excessive. The Victoria Nyanza, for instance, is stated to have an elevation of 4,247 feet, whilst the true height, as computed from Mr. Stanley's own B.P. observation, does not exceed 3,700 feet, a result which agrees very fairly not only with that obtained by Speke, but also with that deduced from the author's own aneroid observations, which is given at 3,615 feet.

Mr. Stanley's notes on the tribes with whom his wanderings brought him into contact are copious, though not perhaps to the extent scientific ethnologists would desire. He contributes further evidence in proof of the migrations of African tribes, migrations which, though naturally not so portentous in their results, may be almost likened to those which shook or shattered the old state-system of Europe in the fifth and sixth centuries. The Waganda have a tradition that their forefathers came from the north or north-east; the original seats of the Waregga and Wakumu, now settled near the Congo, must be looked for in the north; the Watuta or Maviti originally come from beyond the Zambesi, and, within the memory of man, penetrated as far as the shores of the Victoria Nyanza. Many of these tribes are described as light-complexioned, or as exhibiting a mixture of Ethiopic and Negro features. The vocabularies collected by Mr. Stanley clearly show that all the tribes with whom he had more intimate personal relations belong to that great linguistic family which includes the Kafirs in the south, the Sawahali on the east-coast, and the inhabitants of the Ogowai regions. The Waganda, the Wa-Karagwe, and Wasukuma around the Victoria Nyanza, the tribes bordering upon the Tanganyika, and the Waregga, Manyema, Wayanzi, and others on the Congo, down to where it enters the Atlantic Ocean, all speak cognate idioms, however much they may differ in other respects. Most of the tribes on the Congo appear to be cannibals. Dr. Schweinfurth says of the Nyam-Nyam that "meat, meat," is the watchword that resounds in all their campaigns, and the same war-cry pursued Mr. Stanley during his voyage down that river. He encountered the first traces of cannibalism at Kampunzu, a village of the Walegga, where he noticed two rows of

skulls, ten feet apart, running along the entire length of the village. These skulls appeared to be human; but the chief denied the soft impeachment, and stated that the "nyama" ("meat") had been procured from the forest, and was that of the "soko" or chimpanzee.\* But when Mr. Huxley examined two of these skulls they turned out to be human, "exhibiting all the characteristic peculiarities of the negro tribes." Lower down the river, indubitable evidence of the cannibal practices of the natives was collected.

Mr. Stanley likewise came into contact with what may be called a tribe of dwarfs. The representative of the Watwa whom he "caught" on the Congo stood 4 feet 6½ inches high, measured 30 inches round the chest, and 24 inches at the waist. "His head was large, his face decked with a scraggy fringe of whiskers, and his complexion light chocolate. He was exceedingly bow-legged and thin-shanked," and Mr. Stanley at first supposed him to be a miserable abortion, cast out by some tribe, and driven to wander through the forest. Further inquiries, however, showed that he had before him a fair representative of the tribe to which he belonged. His weapons consisted of a short bow and tiny reed-arrows, with poisoned heads. This description tallies almost in every particular with that of the Akka, whom Dr. Schweinfurth, who saw several hundred of them, describes as being 4 feet 10 inches in height, whilst the Obongo of du Chaillu differ in having an abundance of hair about their bodies.

Mr. Stanley has taken due note of the Flora and Fauna of the countries which he traversed, and though, not being a scientific botanist, he has not been able to describe new species, his remarks give a very fair notion of tropical southern Africa. He hunted occasionally, as a matter of course, and the information he derived from his native sporting companions is sometimes sufficiently curious.—

"Khamis averred, with an oath, that there was a crocodile which lived in the house of the chief of Ukara, which fed from his hands, and was as docile and obedient to his master as a dog, and as intelligent as a man. Lukongeh (the king of Ukerewe) had once a pretty woman in his harem, who was coveted by the Ukara chief, but the latter could devise no means to possess her for a long time, until he thought of his crocodile. He instantly communicated his desire to the reptile, and bade him lie in wait in the rushes near Mossi until the woman should approach the lake to bathe, as was her custom daily, and then seize and convey her without injury across the eight-mile channel to Ukara. The next day, at noon, the woman was in the Ukara chief's house. . . . He then added:—'Machunda, Lukongeh's father, owned a crocodile that stole an Arab's wife, and carried her across the country to the king's house!' To Khamis and the Wangwana who listened to him, this last was conclusive evidence that the crocodiles of Ukara were most astonishing creatures."

Our notice will have shown that Mr. Stanley's work is a substantial addition to our geographical literature upon Africa, not only because it deals with vast regions which have hitherto been a blank upon our maps, but also because it supplies exact and trustworthy information with respect to them. It is probable, however, that Mr. Stanley has not by any means exhausted the knowledge acquired during his three years' stay in Africa. To judge from quotations from his diary he found it im-

\* Dr. Schweinfurth states that Nyam-Nyam means "great eaters" in the language of the Dinka.

possible to compress within the two volumes to which his publishers very wisely, from a commercial point of view, confined him the whole of the information collected. No doubt he has something further to say about the tribes he encountered, their tribal marks, and weapons, and, if we are right in supposing that he brought home with him a natural history collection, we trust he will submit it to the scrutiny of scientific men. That he made efforts to collect objects of interest we incidentally learn from his narrative. The goat from Uregga, which he intended to present to an English lady, may have been sacrificed, but other objects not calculated to arouse the covetousness of famishing men may have safely reached the coast. The meteorological observations, which appear to have been made with great regularity, should likewise be published *in extenso*. None of the materials collected at so great a sacrifice ought to be lost to science, and, if gathered in a separate volume, they would certainly prove acceptable to scientific men, though not, perhaps, to the public at large.

#### NOVELS OF THE WEEK.

- Mine is Thine.* By Lawrence W. M. Lockhart. 3 vols. (Blackwood & Sons.)  
*The Notary's Daughter.* By Lady Georgiana Fullerton. 2 vols. (Bentley & Son.)  
*Sir Aubyn's Household.* By Sigma. (S. Tinsley & Co.)  
*Ups and Downs.* By Annie S. Swan. (Charing Cross Publishing Co.)  
*Summer Snow.* By Sarah Tytler. (Ward & Co.)  
*The Fair Maid of Taunton.* By Elizabeth M. Alford. (S. Tinsley & Co.)  
*Life and Adventures of an Unfortunate Author.* (Same publishers.)

MAJOR LOCKHART is a good workman, who prefers to turn out a readable novel every few years, rather than a few unreadable ones every year, like some authors whom there is no need further to particularize. Even he, however, seems this time to have been a little too much in bondage to the printer, to judge from the number of pages of meditation and description, the excision of which would not at all hurt the story. It is rather to be regretted that the publishers, who have lately been encouraging, in a laudable way, the fashion of one-volume novels, did not see their way to applying the same treatment to 'Mine is Thine.' As far as the plot and characters go, we have nothing but praise to give it. It is really delightful to read a story of love-making between a gentleman and lady in the good old fashion of the days before the late Mr. Lawrence and his lady-imitators had discovered that the satyr was an improvement on the man. No one does impossible feats of strength; no one talks French except a Frenchman and his interlocutors, and then it is good French; and the hero with whom novel-readers are so familiar, the "fine animal, of tall stature, with broad shoulders and a fine healthy complexion, and rich, dark, curly hair," the owner of a title and 30,000*l.* a year, with a large appetite and easy manners, is introduced indeed, but only as a Helot. Not that Major Lockhart's own hero is a prig. Far from it; when out of love he is a keen sportsman and traveller, but he is aware that

a man has organs above as well as below his waist, and that the exercise of the former is on the whole the nobler task. Even when he goes into Parliament, of course on the Conservative side, he "makes his mark" otherwise than by badgering Mr. Gladstone: thus showing that the author is as much behind the time in his political as in his moral and social ideas. In a novel of this kind, all comes right at the end; "blighted lives" were not to the taste of the robust generation of whom Major Lockhart is a belated member. As to the manner in which it comes right, we will only say that it is another proof of the immense inconvenience which an assimilation of English and Scottish marriage-law would inflict upon—novelists.

Lady Georgiana Fullerton has "done into English" a wholesome, not to say religious, French tale—'Un Mariage en Provence,' by Madame d'Aulney. She has only partly translated her original, having, by permission of the author, modified the story according to her own "ideas and object in writing." This, as she admits, was a bold request to make, and the attempt to amalgamate the styles and ideas of two very dissimilar writers was also bold. It is easy to distinguish the French from the English portions of the work; but as critics have to do this every day in books and on the stage, where less apology is offered by the adapter or "conveyer," there is no need to be too severe in the present instance. The pictures of French manners and habits in the comparatively unconventional life of the provinces, both in 'The Notary's Daughter' and in 'The House of Penarvan'—a translation from Jules Sandeau, which occupies the bulk of the second volume—are lightly and graphically presented. In the latter case, perhaps, they are a little overdrawn. By the way, we should like to know the French of this sentence:—"The Marquise's heart was breaking, but it was encased in an iron panoply of pride—a stern sense of duty some would call it." There are many sentences in these two volumes which a fair French scholar would find it difficult to retranslate.

Sigma describes 'Sir Aubyn's Household' as "a plain unvarnished tale." If it be so, then Othello's narrative of his courtship must be rhodomontade indeed. Here is a sample of the plainness. One Bernard Merton is giving to an artist friend, "by pen and pencil," an idea of his grey-headed aunt, "showing him some outlines of her face and figure, stolen by himself in odd moments":—

"Here she looks like——"

"The Cumæan Sibyl of the 'Pace,'" interrupted the artist.

"Only much younger," went on Bernard.

"The freedom of the attitude, and grand expression of the eyes and mouth are the same," said the artist.

"Then at times she looks like Palma Vecchio's Santa Barbara, as thus," showing another outline.

"You are right."

"And here she is Pharaoh's daughter, in Giorgione's legend of the infant Moses."

And more of the same sort, which one would certainly mistake for varnish until assured to the contrary. There is sufficient good and readable work in 'Sir Aubyn's Household' to make one wish that Sigma had been able to discriminate between the good and the bad.

'Ups and Downs' relates to the various

fortunes of the family of the Rector of Greyford—a small riverside English country town. Though obviously a first attempt, the characters possess a certain individuality and finish which tempts the reader to hope for more ambitious and interesting work in future from Miss Swan. The style is slightly like that of Mrs. Henry Wood in her earlier days. Perhaps it was hardly to be expected that so exalted an ideal would be everywhere preserved; but yet Miss Swan can and ought to do better than she has done. The least natural and satisfactory personage in the book is the young baronet, Sir Robert Hazeldon, whose title is somewhat obtrusively brandished at the reader, who seems invited to regard him with as much reverential awe as his rural neighbours apparently did. That he should habitually, or even frequently, address his mother as "your ladyship" is, however, an unpardonable solecism. That "her ladyship," moreover, should tell her maid to "look sharp" because her head "feels like to split," or that the heroine, Mary St. John, should announce that she feels "like to faint," appears to be antecedently improbable. Matters are not mended in this respect by the introduction of a lunatic lady, the broken-hearted victim of the fickle baronet's previous love-affair, who is doomed to solitary confinement with a refreshing disregard of the lunacy laws, or by the ridiculous ease with which the heroine's ne'er-do-weel brother Herbert becomes legatee of 80,000*l.*, the "savings" of an old curiosity-shop keeper in New York. The authoress naively apologizes for this last freak of fortune by reminding us that "Truth is stranger than fiction." This may be so, but we have our doubts. On the whole, however, we must congratulate Miss Swan, blemishes apart, on the success of her maiden essay.

Whether or not the British public is likely in the end to prefer buying its novels to hiring them, we cannot regret the enterprise which produces so happy a result as a prettily covered volume for two shillings, especially if the rest of the "Blue Bell Series" are no worse than 'Summer Snow,' by the author of 'Citoyenne Jacqueline.' It is a lady's book in a good sense, as well as in the less complimentary one which is connected with loose ideas on cricket and a certain want of finish about the male characters. Uncle Dick, however, though somewhat easily reduced to subjection to the heroine (who has been the betrothed of his nephew, supposed to have recently died in foreign parts), is a good fellow enough; and Hal's boyish sulkiness, when he turns up alive and finds out the state of affairs, is excusable if crudely expressed. The girls, of course, are better. Christophine is very natural, both in her rather self-conscious desolation at the supposed loss of her first love, and her pure self-abandonment when her real hero, Uncle Dick, is in danger. The completeness with which her alarm quite swamps any feeling of embarrassment on Hal's account is very amusing. Debby, too (by the way we would thank the author for her testimony as to spurious Winifreds and Mauds), is a good girl, and does not reconcile herself too soon to the "slyness" of her uncle and friend; while Mrs. Russell, the Indian mother, is admirable in her optimism under the greatest pressure of circumstances.

Miss Alford dedicates to the memory of her

uncle, the late Dean of Canterbury, a simple, moral story, based upon the events of the siege of Taunton. Many of her materials are borrowed from Mr. Hepworth Dixon's biography of Robert Blake, a book which she quotes without stint, duly acknowledging her debt. The romance is pleasant, and pleasantly told, though none of the reader's gratification will spring from the style of the narrator. Miss Alford attempts to get back into the spirit of the generation to which her heroine belonged; but, so far as her language is concerned, she cannot be congratulated on her success. A liberal use of expressions such as "prithce," "by my troth," does not by itself shift back the English language to the fashion of the seventeenth century; and, on the other hand, it completely mars the fashion of the nineteenth. It requires an experienced, and even a learned, writer to reproduce the life of a past generation; and Miss Alford would have been wiser if she had taken her subject from her own times. Nevertheless, as already said, the story is capable of pleasing, and it certainly cannot harm.

The failure of an ambitious author is too obvious a subject to make it easy for another author to treat it successfully. The tale is, of course, piteous enough, taken seriously; but it is hard not to find it ludicrous, and the author adds to the difficulty in this case. It must be hoped that he is less ambitious than the unfortunate author whose story he tells. He appears to have had a certain amount of experience of the world in various places, but he would have done better to put himself under more restraint. Perhaps he could have written a tale of Strasbourg life with no little observation; but letting himself loose among the horrors of the siege, he has lost all moderation. The same remark would apply to other portions of his book. He has too much liking for exclamations, ravings, dots, and dashes.

*Free Trade and Protection.* By Henry Fawcett, M.P. (Macmillan & Co.)

VERY opportunely has Prof. Fawcett published in a collected form the course of lectures on Free Trade and Protection which he delivered to his class at Cambridge, in the autumn of last year. Not only, indeed, has he done so, but re-arranged them also, considering—as he informs us—that course judicious "for many reasons." The general public equally with the undergraduates of his University are thus admitted to the benefits of his teaching conveyed in the manner which to Mr. Fawcett's mind seems the most suitable to either.

It were much to be desired that the one audience not less than the other would lay those admirable teachings to heart. Nothing is more characteristic, and few things are more deplorable, in these recent reactionary days than the gradual weakening of the hold of sound economic doctrine on the public mind. A quarter of a century ago it might have seemed as if thinking persons among us, and mercantile men in particular, had made up their minds finally to the teachings of Smith and Ricardo and their successors, with a like intelligent acquiescence that some centuries earlier their forefathers bestowed on the physical system of Copernicus and Newton. It might well have seemed as difficult then to



imagine a return to the doctrine of the balance of trade, and protective tariffs as to that of the Ptolemaic system. The battle seemed not only to have been won, and the enemy defeated—but destroyed: even argument to be silenced, or, if a few discontented persons here and there were still found to regret the old system, it was invariably on the ground of some particular loss that they had themselves sustained in its downfall, while they acknowledged its detriment to the community. Such complaints, too, were generally confined to remote places which the march of improvement had passed by, and muttered rather than proclaimed, with a certain amount of reticence, and even shame, as a belief in witchcraft might be at the present day. But a very different state of things has lately come about. It is not only in remote places and among antiquated industries that the cry comes up for protection, but from the very centres of commerce and in the mouths of many of the leading manufacturers engaged in the staple trades of the country. To the amazement and confusion of the economist, sound practical business men, whom he had learned to look to as in the nature of things authorities on such matters, are found not only to doubt but to deny the economical advantages of Free Trade at all, to cry out, if not for Protection straightway, then at least for "Reciprocity" as an alternative, and Chambers of Commerce are not ashamed to petition Parliament to that end in the name of the public good. Such a portent, and it is one not unaccompanied by others in the economic sphere equally retrograde and menacing, certainly merits the serious attention of all thoughtful men. How has so very unexpected a catastrophe been brought about?

It is to this department of the subject that Prof. Fawcett first addresses himself. Remarkable on the unrealized expectations of too sanguine free traders that other countries would rapidly follow in the wake of England, he attributes to the disappointment of these hopes some of the disaffection that has ensued. How comes it, argue our later protectionists, that, if this system is so eminently advantageous to commerce, other nations, just as much alive to their interests as we are, have not adopted it—nay, that we ourselves, after thirty years' experience, are beginning to repudiate it? Can it, then, be so advantageous after all? The answer to this is the history of the Free Trade movement in this and other countries, so far as other countries have any such history, and Prof. Fawcett has done an inestimable service to the cause that he has at heart by dwelling so frankly and forcibly on its characteristic features among us. He points out how the primary adoption of Free Trade principles by our Government was hastened, if it was not even compelled, by political events; how the arguments that told most in its favour with the multitude, however applicable to this, were not applicable to other countries; and how it was at length the pressing necessity of procuring cheap corn, not the economic justice of doing so, that really won the day for us so much in advance of them. Only in England was protection ever strictly enforced on the produce from agriculture; in other countries it was, and is, principally confined to manufactures. When, therefore, the supply of corn in England and

of the potato in Ireland fell miserably below the needs of the people, and nevertheless every cargo imported was taxed, that food might be kept out of their mouths and the profits of the farmers maintained; when the former country was in a state of semi-rebellion, and the latter of famine, then only, under such exceptional circumstances and on such compulsion, was the first great step in Free Trade taken by the repeal of the Corn Laws. Such a conjuncture of circumstances has not, and probably could not have, occurred in other countries, where protective duties have not been on the necessities of life, but principally on its luxuries. From motives other than purely economic ones was it, then, that Free Trade came first to be adopted by us, and by reasoning other than exclusively economic reasoning were the majority of people convinced of its value.

And what contributed much to this event was the too common habit of the advocates of reform to argue their case on the immediate exigencies of the situation rather than to employ those only as illustrations in the general cause. Thus, when Mr. Cobden and others showed two loaves of bread, one the Free Trade loaf, and the other the Protectionist loaf, they made use, indeed, of a powerful argument in favour of their views, but not precisely of the kind of argument that was most likely to lead to a permanent comprehension of their doctrine. So, likewise, when more recent advocates have been found to attribute the prosperity of England, since the fetters have been struck off trade, to that circumstance only, they have sacrificed something of fulness and completeness in their argument to a striking generalization. The Nemesis that lies in wait on all exaggerated statements has overtaken these at last. Manufacturers and merchants are not making the rapid fortunes that many had made, and that the whole class had almost come at length to look upon as their proper remuneration. More goods have been produced than the markets open to them require, and meanwhile other markets are closed against them. How comes it, they want to know, that this Free Trade does not continue to work the wonders that its friends have so long been telling them of it?—nay, how comes it that several of them are even able to attribute their ill-success in certain departments to it alone? It does not occur to them to inquire if the Protectionist countries are not all the while worse off than they are, and worse off, too, from that very cause; all they see is that, by reason of their commercial policy, they can underbid them in certain markets, and what they feel is, that that is an extremely disagreeable circumstance. Had they ever really realized upon whom it was that Free Trade confers its benefits, had they ever understood the doctrine in its full scope and sequence, and not formed only mysterious and magnified notions of it from the vague talk of others, they would not, and could not, have fallen into these errors. Had, again—as we have shown—the battle of Free Trade been fought out upon any other platform than that of Corn Law repeal, and had the conviction of its worth been primarily enforced by any other argument than that of absolute physical necessity, it is probable that the present period of reaction would have been much modified, even if not avoided.

There is yet another impediment that has undoubtedly retarded the enlightenment of public opinion, which Prof. Fawcett most justly stigmatizes. This is the tendency of economists to ignore the difficulties of the subject, and to underrate the strength of their opponents' arguments. But, in truth, the doctrine of international exchanges is by no means one of unequivocal simplicity, or such as can be comprehended without study and reflection. The fact that so few nations, and comparatively so few individuals, have comprehended it should alone be proof of this, and yet there are teachers so fully impressed with its truth themselves that they seem to lose all patience with other persons less instructed and discerning. If they would constantly recall, when in such a mood, how brief a time it is since that truth was recognized as such by even the greatest thinkers, they would be more lenient to the shortcomings of others; and if they would devote their energies rather to convincing than to ridiculing these, the doctrine itself would be likely to make more progress.

Such are some of the earliest lessons we learn from the present work, and they are among the most valuable, for they have been kept studiously in the background by most writers on economics. On the general subject it is not to be expected that Prof. Fawcett has much that is new to say. His style is, as usual, clear and dispassionate, but his arrangement of the matter, whether from the circumstance of its original form having been changed, or on account of that original form itself, is scarcely so happily suited to popular instruction as in some other of his writings. It is rather too discursive for these days of rapid reading and mental concentration, and appears to us to presuppose such a general knowledge of the subject as to any one taking up this volume to study it for the first time could not but prove a stumbling-block. It is open to Prof. Fawcett to reply, of course, that this treatise is not intended for a text-book, but even if so, it is a pity that so much excellent work should not be made as accessible as possible. What appears to be wanted most now is not so much a treatise on this or that aspect of Free Trade, or of the objections against it, as a re-statement of the whole doctrine itself, shorn of any and every accessory that may recommend or prejudice in the minds of those concerned about its operations. People want to be informed all over again what the doctrine of international exchange really is, and how the doctrine is affected if the exchange be not international—in other words, if the Free Trade be all on one side. They need to be assured that they are not supplying foreigners with cheap commodities out of motives of pure philanthropy or mere obstinacy, nor buying their produce for any like reason. They want to have it brought home again and again to their apprehensions that the injury they sustain by a want of "reciprocity" is not to be cured by inflicting a like injury on others, but rather that this is the surest way to augment and aggravate it. All this, and much more pertinent to it, is no doubt to be found in the book under review, only it is to be found in it scattered about. The difficulty would, perhaps, have been got over if a final chapter had summarized the results obtained, and if the work should enter on a second edition, as we sincerely hope

it will, Prof. Fawcett may, perhaps, accept this hint. In the meanwhile it may be recommended to all who desire the best and latest information on the subject.

## RECENT VERSE.

*Poetical Recreations.* (Edinburgh, Ballantyne.)  
*Flower and Thorn.* By T. B. Aldrich. (Routledge & Sons.)

*The Token of the Silver Lily.* By Helen Mathers. (Bentley & Son.)

*The Christ Child, and other Poems.* By E. B. Nicholson. (H. S. King & Co.)

*The Thames: a Poem.* By John Stapleton. (C. Kegan Paul & Co.)

*Arvelon.* By W. J. Dawson. (S. Tinsley & Co.)  
*Angelo, a Poem.* By Stuart Sterne. (Trübner & Co.)

*The Tropic Bird, his Flights and his Notes.* (Smith, Elder & Co.)

THERE are some pretty verses in the little volume called 'Poetical Recreations,' though nothing very original, either in form or matter. The author has apparently imbibed some of the spirit of our "seicentisti," Herrick, Daniel, Herbert, and the like, and reproduces their modes of thought and style not unsuccessfully. This is in the earlier part of the volume. Towards the end, in three so-called "Epistles" (the first of which is remarkable for the extremely awkward effect with which two long trochaic lines are introduced after every dozen or so of ordinary d-casyllables), he seems to have got on to a more modern topic—the feeling of alternate attraction to and repulsion from country life which the town-bred man of letters feels. This is treated with a certain amount of skill, though too diffusely. The author should take a little more trouble about polishing his verses, if it be not, as we rather suspect, a natural defect of ear which makes him give us for ten-syllable iambic lines such specimens as—

To let such as you are his virtues hoard,  
Why should it please you to let us be blind?  
Your bondage to one who ought to have stood.

Mr. Aldrich is always satisfactory, seldom striking. In his present volume the influence of Mr. Browning is conspicuous. Here is a little poem, which we select for its shortness as much as anything, but which is a fair enough sample of the "lot":—

AN UNTIMELY THOUGHT.  
I wonder what day of the week—  
I wonder what month of the year—  
Will it be midnight, or morning,  
And who will bend over my bier?  
What a hideous fancy to come  
As I wait, at the foot of the stair,  
While Lillian gives the last touch  
To her robe, or the rose in her hair.  
Do I like your new dress—pompadour?  
And do I like you? On my life  
You are eighteen and not a day more,  
And have not been six years my wife.  
Those two rosy boys in the crib  
Upstairs are not ours to be sure!  
You are just a sweet bride in her bloom,  
All sunshine, and snowy, and pure.  
As the carriage rolls down the dark street,  
The little wife laughs and makes cheer—  
But . . . I wonder what day of the week,  
I wonder what month of the year.

Miss Mathers seems to have felt the impulse which urges many ladies to add to the 'Idylls of the King.' Her poem relates to events of a somewhat later date, indeed; but the general style shows clearly whence the inspiration comes. No doubt the time will come when Arthur and Alfred will be the two great figures in one vast cycclus, and internal evidence will show that "Tennyson" is only a general name for a collection of rhapsodies. It is to be feared that Miss Mathers's poem will hardly be included therein, even by the most determined opponent of the then Chorizontes. Such grammar as "Of they whom I call friends," "the name of he who dares"; such grammar and rhythm united as is found in the lines,—

And wild beyond the utmost limits of  
They who are strong and stormy;

such a curious image as "ductile instruments by

which to carve out fame,"—will not allow the veriest tyro to suspect the hand of any but a novice in the art of poetry, and we fear we must add, a novice who shows little promise of ever being a proficient.

Mr. Nicholson in his Preface gives such very strong reasons why he should not have published his verses that he has quite convinced us. They are fair enough undergraduate exercises, and the very fact that they are so, and that he seems to have read plenty of good poetry, makes it the more curious that he should have acted against his own better judgment. It can hardly have been for the sake of showing the world that he knows the usual spelling of certain words to be etymologically incorrect. To publish a volume of more than one hundred pages in order to write "tung" and "holely" is rather like burning your house to warm your hands.

Mr. Stapleton has been misled by a mistake of Macaulay's. Macaulay once wrote, "I wonder that no poet has thought of writing a descriptive poem on the Thames"; for curiously enough, as we have before remarked, this omnivorous reader was not acquainted with Peacock's poem. Mr. Stapleton, reading the passage in Mr. Trevelyan's volumes, and also not being acquainted with Peacock's verses, resumed writing a poem of which twelve stanzas had been composed in 1850. The new stanzas are not worse than their predecessors. One of them, relating to Oxford, may serve as a specimen of the whole work:—

The schoolmen here are mostly churchmen too,  
Who follow science with an equal mind,  
Must speculation's boldest flights subdue,  
And no conclusions just against religion find.

We are told on the title-page that 'Arvelon' is "a first poem." No doubt first poems must be written, but they should be charily printed, even when they hold promise of better things to come. We could forgive in a first work crudeness and affectation of style if we found them atoned for by genuine, though struggling, imagination; but 'Arvelon' is at its best hopelessly and undeniably commonplace, and at its worst too utterly foolish to allow any hope for future success. Mr. Dawson has contrived, however, to suggest for himself and other unappreciated "poets" a consolation. He says:—

"Pity the poet," I hear you say;  
"A frail wild soul with burning fire  
Eating his thought and himself away  
In fierce night dreams of a strained desire."  
Nay, not so; he bears his pain,  
But surely he hath his recompense:—  
He nor sings nor suffers in vain,  
Who snatches a true thought out of the flame,  
And flings it forth in the vast immense  
As a lighted brand,—though it burn the hand  
Of him who moulded and gave it name.

Mr. Stuart Sterne has not been fortunate in his choice of a subject. The love of Michael Angelo for Vittoria Colonna is a pathetic rather than a dramatic episode in the life of the great master, and does not furnish material enough for a poem of a hundred pages. Moreover, Landor, in his "Imaginary Conversation" between the two persons here portrayed has given us, though briefly, a conception of Vittoria which, for its nobility and grace of mind, Mr. Sterne would need to be a powerful writer even to approach. In Mr. Sterne's poem Vittoria is represented as a lady remarkable for her beauty, her religious devotion, and the charm of her conversation. If this charm had been left to the sympathetic imagination of the reader, he could have indulged his own fancy, and been content. But our author thinks it necessary to make his heroine talk; and the result is conducive to sleep rather than to entertainment or edification. In the sketch of Michael Angelo himself there is nothing at all noteworthy—nothing to make us feel the fatality of genius, the presence of a man destined to be remembered. The poem is written in blank verse; but Mr. Sterne's style is prosaic, at times baldly so. The thunder following on the "heels" of the lightning shows of what he can be guilty in this direction. The expression a "breaking eye" is equally unpoetical, but more vague, and arouses in us a mild sense of curiosity to know what kind of eye he may mean. Through-

out the book there is little of poetic beauty; but there are some passages of plain, vigorous writing, of which the following is a good example:—

In these blank days, wherein  
All joy and hope seemed utterly cut off,  
He sometimes nigh forgot he lived and loved her,  
That heaven had once been near and earth most fair.  
And other hours again, full oft when he  
Awoke in the blind stillness of the night,  
All the old yearning, the sore, hungry pain,  
Rose up and shook his heart.

And then, in all  
The solitude of his great spirit, cried,—  
"Labour and Sleep and Death! Oh, my three helpers,  
The sole remaining friends and comforts left  
To strengthen and sustain the fainting heart,  
Whose slender joys contract e'er more and add more  
To small and smaller circles,—light the path  
Grows e'er more lonely, dim, and difficult,—  
Leave me not yet, at least!—desert me not,  
Stand by me to the bitter end!"

Michael Angelo's grief at Vittoria's death, if not particularly imaginative in treatment, has in it a ring of sincerity. His haunting regret that he had not kissed her dead lips instead of her brow is introduced with dramatic effect.

Descriptions of tropical scenery, interspersed with moral reflections, commonplace if unimpeachable, make up the 'Five Flights' into which the Tropic Bird divides his song. His note has neither vigour nor originality. On every page, however, he displays a nervous desire after poetic writing which is rarely as successful in achievement as in the following lines:—

A thing of fear is brooding in the sky,  
With a metallic gleam, like fields of lead,  
The sluggish waters slowly heave and die  
Now hurriedly the sails are gathered.  
To wait the birth of blackness overhead,  
Where spars and cordage stand all ghostly pale;  
Around, thin shapes, fantastical and dread,  
Are linking clouds and sea; unbroke by gale,  
The seething waterpots through the far darkness sail.

A sudden breeze dims ocean's leaden face,  
And like a frown drives the cloud gloom away;  
Lo, clear beneath the windward rack, a trace  
Of yellow light shows that returning day  
Comes with quick step to chase the dark away  
And tell of danger past; the loon sails by,  
Slow swings the ship, and bending, gathers way,  
While murmuring voices like old comrades cry  
Beneath the ripping prow, where young waves hurry by.  
Sunlight upon the waters! glitteringly  
The wavelets run and leap to catch the gleam,  
And the round sails show white against the sky;  
We drink with a long draught the wind and beam,  
As though we would inhale the heavens, which seem  
Filled to their utmost bounds with vigorous life;  
Ah! surely death is here unknown, a dream  
Belonging only to the land, where strife,  
Mortality, and everlasting change are rife.

There are other passages which do not begin badly, but are speedily ruined by that tawdry fancy in which fifth-rate poetasters love to flaunt their unprofitable effusions.

## OUR LIBRARY TABLE.

MESSRS. GRIFFIN, of Portsmouth, send us *The Last Four Days of the Eurydice*, by Capt. E. H. Verney, R.N.—The scope of this little book, which is printed on behalf of the Eurydice Fund, is best seen in Capt. Verney's modest Preface: "The few known details of the appalling catastrophe which has overtaken a British frigate leave many blanks in the mind of the general reader; to those who know the daily life and routine of a man-of-war the picture is more vivid. The probable events of that sad Sunday, March 24th, 1878, and of the three preceding days are here briefly sketched." Capt. Verney has done his work remarkably well, and with the best possible taste. He does not moralize or try to improve the occasion, but, writing with a restrained pathos and a graphic touch, he lets the stern simple facts speak for themselves. On the Thursday, in accordance with man-of-war routine, the sailors would be mending and repairing their clothes, or arranging the little "ditty-box," in which each seaman keeps his treasures, his letters, and his presents for those at home. On the Friday there would be the last drills before the voyage came to an end, the fire-drill, the gun-drill, and the sail-drill. On the Saturday everything would be cleaned up for the inspecting officer at Portsmouth, the tables all scrubbed, new white hammocks slung in their places, while the painters would be busy touching up any stains or marks on the gunwale or the boats. On the Sunday there would be the morn-



ing prayers and the thanks for the prosperous voyage, and then,—as the men in their Sunday clothes are dreaming of a safe harbour but a few hours off, came down the sudden squall, and the rest of the story is known to all of us.

MESSE. SAMPSON LOW & Co. send us *Constantinople*, by Edmondo de Amicis, translated by Caroline Tilton. The book, though clever, is written in a somewhat hysterical style, and the Italian is that of a newspaper correspondent rather than of a cultivated writer. The translation is poorly done.

WE have received a little book by M. Justin Amé, published by Baudry of Paris, and called *L'Anglomanie dans le Français et les Barbarismes Anglais usités en France*. This book is obviously calculated to be more useful in France than in England, and it is the converse of the author's "French Gibberish," published about three months ago, which was more useful here. The object of the author's present pamphlet is to check the indiscriminate and often incorrect use of English terms in French. The chief drawback to the book is that its author is "rather too clever." In many of the distinctions which he draws he refines too much, and he often runs into downright blunders, as for instance when he asserts that the English words "securities" and "preserve" do not answer to the French "sécurité" and "préservé"; the fact being that the words are usually equivalents and only rarely not so. Our author also wishes to translate "the Times" by "les Times," in which he may be correct, but in which he will hardly get his compatriots to follow him.

MESSE. MACMILLAN & Co. send us *Money*, by Mr. Francis A. Walker. "This volume," as the preface states, "contains the substance of a course of lectures delivered last spring in the John Hopkins University, Baltimore." It aims at being a systematic treatise on "money," and contains an historical statement of considerable value, tracing out the principal fluctuations in the purchasing power of money which have occurred within historical times. The gradual dispersion of the treasures of the later Roman Empire in the course of the convulsions which took place whilst that power slowly sank into decrepitude, the feeble mining operations during the middle ages, the curious apparent cheapness which resulted from the comparative disappearance of money, the sudden change in the relations between gold and silver and every other commodity which took place at the time of the discovery of America, the gradual cessation of the supplies from those sources, the marvellous increase of metallic wealth derived from Australia and California in our days, all these events and their consequences are chronicled with much industry and careful research. Nor has Prof. Walker done less justice to "paper money" than he has rendered to its metallic basis. The chapters on the paper issues of America, France, England under the restrictive act, Russia, Austria, and other countries show that the author has taken as great pains in this branch of the subject. The opinions of the writers quoted in the volume and the facts mentioned are treated with a straightforward honesty that is most commendable. On two points we have to differ with Prof. Walker. He apparently leans (p. 270) to the belief that bi-metallic money is preferable to monometallic money, and that "the greater convenience and simplicity of" the use of gold as the one money of commerce is outweighed by what can be urged by the advocates of a double standard. He also maintains the opinion that a convertible note circulation may at times be issued in excess (pp. 434 and 486). But though on these points we cannot agree with Prof. Walker's opinions, expressed as he has expressed them, we are bound to say that he gives both sides of the question with the utmost fairness, and quotes from writers who do not take the same view he does with the same care that he shows to those who do agree with him, and puts their observations also forward with the strictest impartiality. Prof. Walker has studied the literature

of his subject with much industry. Thus he has mastered the details of English currency legislation with great completeness. Such pains are eminently worthy of commendation. It is in this spirit that history should be written.

MR. EGGLESTONE, the author of *Stanhope Memorials of Bishop Butler* (Simpkin, Marshall & Co.), is a well-meaning man, but what infatuation possessed him that he should rush into print? This volume tells, in 150 pages, what Bishop Phillips told a correspondent forty years ago in a single sentence:—"The truth," he says, "is that, although tantalized by seeming opportunities of acquiring some information respecting the private life and habits of one to whom I have been accustomed to look up as the greatest of uninspired men, I have been mortified by my almost entire failure." Mr. Egglestone has simply discovered nothing. Butler's personage has been rebuilt and his church "restored," but the bell that rang him to church, and the communion plate which he used, and a "brief plate" which he handled, are still in existence, and Mr. Egglestone thinks it worth while to give lithograph representations of these and some other things. "It is a solemn thought, my brethren," said a certain Norfolk clergyman, "to reflect how much trouble it must give God Almighty to satisfy some people." Yet there are others who are easily pleased.

WE have on our table *The Romans of Britain*, by H. C. Coote (F. Norgate).—*C. Julius Caesaris Commentarii de Bello Gallico*, Edited by L. Schmitz (Collins).—*An Introduction to the Latin Language*, by M. C. Hime (Dublin, Sullivan Brothers).—*Practical Exercises of French Conversation*, by C. A. Chardenal (Collins).—*Primer of French Philology*, by Rev. A. C. Chapin (Bell).—*German Exercises*, Part II., by E. F. Grenfell (Rivingtons).—*The Semitic Languages*, Part II., by Sir W. Martin (Williams & Norgate).—*Class-Room Instruction*, by J. B. Holzmayer, Translated by C. E. Turner (Hamilton).—*Science Lectures at South Kensington*, Vol. I. (Macmillan).—*First Principles of Agriculture*, by H. Tanner (Macmillan).—*Cricket as now Played*, by Capt. Crawley (Ward, Lock & Co.).—*Dress, Health, and Beauty* (Ward, Lock & Co.).—*The Shareholder's and Director's Legal Companion*, by F. B. Palmer (Stevens & Sons).—*Insanity in Ancient and Modern Life*, by D. H. Take (Macmillan).—*Second Poetry Book*, Part II., by C. Geikie (Tegg).—*Ballads of Hellas*, by the Rev. W. H. Mills (Bell).—*Thesens*, by Rev. T. W. Martyn (Provost & Co.).—*Paul Rabant*, by J. E. Bennett and C. Wakely (Relfe Brothers).—*Cred and Conduct Sermons*, by R. H. Story (Glasgow, J. Maclehoose).—*Human Life and its Conditions*, by R. W. Church (Macmillan).—*Cena Domini*, by Rev. J. Macnaught, M.A. (Kegan Paul).—*Geschichte und Kritik der Grundbegriffe der Gegenwart*, by R. Eucken (Leipzig, Veit & Co.). Among the New Editions we have *An Enquiry into the Scripture Doctrine of Future Punishment*, by M. Horbery (Wesleyan Conference Office).—*Old Testament Portraits*, by C. Geikie (Strahan & Co.).—*On the True Relations of Scientific Thought and Religious Belief*, by the Right Rev. H. Cotterill (Stanford).—*Erema*, by R. D. Blackmore (Smith, Elder & Co.). Also the following Pamphlets: *A Grammar of Socialism* (Hodges).—*Boswell Again*, by Philalthes (Reeves & Turner).—*Practical Hints on the Education of the Sons of Gentlemen*, by an Educator (Burns & Oates).—*The Position and Prospects of Catholic Liberal Education* (Burns & Oates).

## LIST OF NEW BOOKS.

## Theology.

- Barlow's (G.) *Through Death to Life*, 12mo. 4/6 cl.  
Bonwick's (J.) *Egyptian Belief and Modern Thought*, 8vo. 10/6  
Cunningham's (W.) *Theological Lectures*, 8vo. 15/ cl.  
Dawson's (G.) *Sermons on Daily Life and Duty*, cr. 8vo. 6/ cl.  
Eudean's (J. R.) *What is the Eternal Hope of Canon Farrar?* cr. 8vo. 2/6 cl.  
MacLaren's (J.) *Natural Theology in the Nineteenth Century*, cr. 8vo. 6/6 cl.

## Fine Art and Archaeology.

- Building's (W.) *Stones of England*, Westminster Abbey, 5/6

## Poetry and the Drama.

- Butler's (S.) *Poetical Works*, with Life, &c., by Rev. G. Gillian. Text Edited by C. C. Clarke, 2 vols. cr. 8vo. 4/ cl.  
Gordon's (P.) *Feuilletons*, and other Poems. fcp. 8vo. 6/ cl.  
Runeberg's (J. L.) *Lyrical Songs*, &c., Translated by E. Magnusson and E. H. Palmer, 12mo. 5/ cl.  
Schiller's *Wilhelm Tell*, Translated into English Verse by Rev. E. Massie, fcp. 5/ cl.  
Virgil's *Æneid*, Book IV., the Passion of Dido, freely rendered in English Blank Verse, by W. J. Thornhill, cr. 8vo. 2/6  
White (H. K.) and Graham's (J.) *Poetical Works*, with *Memoirs*, &c., Text Edited by C. C. Clarke, cr. 8vo. 2/ cl.

## Law.

- Bedford's (E. H.) *Outline of an Action in the Chancery Division*, cr. 8vo. 2/6 ip.  
Montesquieu's (Baron de) *Spirit of Laws*, Translated by T. Nugent, Bohn's Standard Library, 2 vols. cr. 8vo. 3/6 each.

## History and Biography.

- Brown's (Rev. T.) *Annals of the Disruption*, 8vo. 5/ cl.  
Cochrane's (R.) *Treasury of Modern Biography*, 8vo. 5/ cl.  
Morley's (J.) *Diderot and the Encyclopedists*, 2 vols. 8vo. 28/ cl.  
Northcote's (Rev. J. S.) *Epitaphs of the Catacombs*, 8vo. 10/ cl.  
Smea (Alfred), *Memoir of his Daughter*, 8vo. 15/ cl.  
Summerside's (T.) *Anecdotes, Reminiscences, and Conversations on and with the late George Stephenson*, 8vo. 5/ cl.

## Geography.

- Moss's (Dr. E. L.) *Shores of the Polar Sea*, folio, Chromo Illustrations, 105/ cl.

## Philology.

- Cebell's *Tabula*, with Introduction and Notes, by C. S. Jeram, fcp. 2/6 cl.  
Mackay's (C.) *The Gaelic Etymology of the Languages of Western Europe*, roy. 8vo. 42/ cl.

## Science.

- Rayne's (R. E.) *Lessons on Thermodynamics*, cr. 8vo. 7/6 cl.  
Fothergill's (J. M.) *Antagonism of Therapeutic Agents and What it Teaches*, cr. 8vo. 6/ cl.  
Miers's (J.) *Apocryphs of South America*, 4to. 30/ cl.  
Onimus's (Dr.) *Practical Introduction to Medical Electricity*, 8vo. 5/ cl.  
Salter's (J. D.) *Jottings of some Geological, &c., Rambles round Macclesfield*, 8vo. 18/ cl.  
Spencer's (H.) *Descriptive Sociology*, No. 6, American Races, 10/ 18/ bds.  
Tidy's (C. M.) *Handbook of Modern Chemistry*, 8vo. 16/ cl.

## General Literature.

- Bartlett (Mrs.) and her Class at the Metropolitan Tabernacle, 12mo. 2/ cl.  
Blackburne's (E. O.) *A Woman Scorned*, 12mo. 2/ bds.  
Cooper's (K.) *Sebastian*, cr. 8vo. 6/ cl.  
Disraeli's *Novels*, 10 vols., 12mo. 30/ cl. gilt.  
Disraeli's *Vivian Grey*, 12mo. 2/ bds.  
Hake's (A. E.) *Paris Originals*, with 20 Etchings, by L. Richeton, 8vo. 14/ cl.  
Hutton's (J. L.) *Cruel London*, 3 vols. cr. 8vo. 31/6 cl.  
Hughes's (T.) *The Old Church, What shall We Do With It?* 6/ cl.  
Kemp's (D.) *Manual of Yacht and Boat Sailing*, imp. 8vo. 21/ cl.  
Lytton's (Lord) *Works*, Library Edition. Kenelm Chillingly, and Parisians, Vol. 1., 8vo. 7/6 each, cl.  
Miller's (Mrs. F. F.) *The House of Life*, 12mo. 2/6 cl.  
Nethercut's (G.) *Verney Court, an Irish Novel*, 2 vols. 21/ cl.  
Nobles's (J.) *Official Handbook, the Cape and South Africa*, 3/6 cl.  
Ross's (R. S.) *Honour or Shame*, 8vo. 2/6 s/wd.  
Sermons Never Preached, by Philip Phosphor, cr. 8vo. 2/6 cl.  
Spettigue's (J. H.) *The Gregors, a Cornish Story*, cr. 8vo. 7/6 cl.  
Walker's (A. L.) *Lady's Holm*, 3 vols. cr. 8vo. 31/6 cl.

## SIR THOMAS DUFFUS HARDY, D.C.L.

THE death of the principal officer of a public department, so closely connected with literary interests as the Record Office, would, under any circumstances, be an event for special notice in the columns of this journal. But the late Deputy-Keeper of the Public Records was no ordinary official. Every generation produces several men capable of Sir Thomas Hardy's labours and attainments, but seldom is a man at the same time so learned and so good. Beneficent to society by labours that are famous, he caused happiness at every step of his private career by deeds too sacred for the voice of vulgar fame.

There is little need to enumerate achievements that are known to all scholars, or to extol the erudition and accuracy to which we have in former time borne testimony. And in truth we are for the moment in no mood to speak of his literary productions as though they were his strongest titles to respect. Of them it is enough to say that time and reflection have only confirmed our opinion of their merits. For the information of general readers it may, however, be remarked that though his zeal was more conspicuous in fields of historic research, Sir Thomas Hardy was not incapable of the lighter arts of the popular illustrator. Some of the prefaces to his collections of historical materials would afford entertainment to readers who shrink from anything like study. For instance, the preface to the "Descriptive Catalogue of Materials relating to the History of Great Britain and Ireland," from A.D. 1200 to A.D. 1327, would be pronounced a delightful essay if it were offered in its present form to the readers of a magazine. Moreover,

Sir Thomas Hardy produced at least one work which may be fairly rated with popular literature, though its comprehensive and particular account of the recent changes in the method of dealing with public records will cause it to be regarded by future generations as an important contribution towards the social history of its author's period. Undervalued and unjustly decried though it was at the time of its appearance, Sir Thomas Hardy's 'Life of Henry Lord Langdale' was a worthy memoir of a remarkable man, and is certainly one of the few biographies, produced in an age singularly prolific of personal histories, that will be valued by posterity.

Descended from the ancient Jersey family of Le Hardy, and proceeding from Queen Anne's Rear-Admiral Sir Thomas Hardy, who was buried in Westminster Abbey in George the First's time, the late Deputy-Keeper was born in 1804, at Port Royal, Jamaica, where his father, Major Hardy, of the Royal Artillery, was then stationed. It was sometimes Hardy's humour to startle a new acquaintance, whom he suspected of sharing the general misconception as to the meaning of the word, by speaking of himself as a creole. And even to those who knew the precise signification of the term the announcement was a little surprising, for the speaker's fair complexion gave no indication that his childhood had been passed under a tropical sun. His residence in the West Indian Island ended before he was of an age to be sent to school; but though he was taken to England in his seventh year, he retained a vivid recollection of his Port Royal life, and only three years since he amused himself with a project for making a trip to Jamaica and revisiting the scenes of his childhood. It was, perhaps, fortunate for him that he was brought to the mother country for his preliminary education. Not that he received a scholastic training that can be credited with his subsequent celebrity in learned pursuits. Thomas Hardy made his way without any university training. Nor was his education at a large school continued up to the time when clever boys are most apt to profit by the instructions of able teachers. Indeed, he was still in his sixteenth year when he obtained a junior clerkship in the Tower Record Office through the influence of his uncle, Mr. Samuel Lysons, F.R.S., the honourably remembered antiquary who, with the co-operation of his father, the Rev. Daniel Lysons, of Rodmarton, in Gloucestershire, produced the 'Magna Britannia.' But though he was indebted to his uncle for this early introduction to the public service, Sir Thomas Hardy was under no further obligations to his learned relative. The Master of Manuscripts, who initiated Hardy in the mysteries of diplomatic research, and directed his studies till he no longer needed a tutor, was Henry Petrie, who succeeded Mr. Lysons in the Keepership of the Tower Records, and distinguished himself by endeavours to improve the state of the treasures committed to his custody. To a passage in the 'Memoirs of Lord Langdale,' which reflects on the negligence and illiberality of the numerous custodians of our scattered public records half a century since, Hardy was careful to add a note to the honour of his former benefactor, "who corrected with his own hand the printed calendars to the Rolls of John, and commenced a new calendar to the patent Rolls of Henry the Third, which was nearly completed at the time of his resignation."

One of the comparatively few men whose gratitude perishes only with themselves, Hardy to the last could never speak of Petrie without brightening eyes and a quavering voice. Petrie's portrait hangs still on a wall of the room in which Sir Thomas Hardy breathed his last, and a fortnight has not passed since the late Deputy-Keeper rose painfully from his sick bed, in order that he might approach the picture and gaze fondly at its lineaments, whilst he blessed the memory of the man over whose grave more than thirty years had passed. Knowing from experience how quick Hardy was to magnify the mere courtesies of his friends into memorable kindnesses, and their slightest endeavours to please him into important

services, it can readily be imagined that his gratitude to Henry Petrie was romantically excessive. On the other hand, it is certain that Mr. Petrie's protection was of great value to the young clerk of the Tower Records in gaining him the confidence of the Records Commissioners. But Henry Petrie was not singular in his liking for the man of fine spirit, bright humour, and winning address. Hardy was still in early manhood when he gained the affectionate regard of Henry Bickersteth, who, at the opening of their intercourse, gave him strong proofs of confidence. It is not generally known that Lord Langdale had actually promised Hardy that he should be the first Deputy-Keeper under the Public Records Act, before he was subjected to the strongest ministerial pressure to give the place to Sir Francis Palgrave. Whilst much was justly said of Mr. Palgrave's unquestionable fitness for the office, it was urged that his appointment was required by financial considerations, as it would be necessary to compensate him for the appointment taken from him by the Records Act, if he were not provided with a post of equal or greater value. In his embarrassment Lord Langdale revealed the state of the case to his protégé, who, it is needless to say, declared that he would endure any mortification rather than be the occasion of further discomfort to his patron. Hardy had therefore to wait twenty-three years before he attained the office which his death has now rendered vacant for a second time; and when he at length succeeded to it, he was indebted to Lord Langdale's successor at the Rolls for his promotion to the long-wished-for post.

Sir Thomas Hardy's edition of the Close Rolls, A.D. 1204-1227, was the achievement that gave him a foremost place amongst archivist editors; and for several years following the publication of that remarkable transcript, he did much work for the Records Commissioners, whilst he discharged with undiminished zeal the ordinary duties of his clerkship. At the same time he was largely employed in legal causes, requiring the services of an expert in ancient documentary evidence. More need not be said to show that he was a man of exceptional industry. Nor was he less remarkable for zeal and perseverance after his appointment to the deputy-keepership. Whilst discharging the often vexatious duties of that office with nicest care for the public interest, he was always engaged on some editorial enterprise or inquiries in his particular departments of research. His life, doubtless, would have been longer had he been less merciless to himself. He might have retired from official labour several years since with an undiminished income; but he remained in harness chiefly from the notion that civil servants should not repose on their pensions when they were still able to work. It is therefore noteworthy that as Deputy-Keeper he had been for a considerable period rendering the country unpaid service. As one of Her Majesty's Commissioners on Historical Manuscripts he has also given the nation a large amount of labour for which he received no remuneration. But no fair estimate can be formed of his industry by those who are unaware how ready he was at any moment to aid his literary friends. His stores of learning were always at their service; and if he could not at the moment satisfy a friend's need of further information on a point of history, he would never rest until he had enlarged his own knowledge by the study of books or research among manuscripts.

It might be supposed that this man of laborious days had no time for pleasure, and that his existence must have been rather joyless. But fortunately it was not so. In the first place, if he worked several hours a day more than men of average industry, he had more daily hours at his disposal than most men, from the smallness of the amount of sleep that he either required or could command. In this way he may be said to have had fourteen months in every year. It was, therefore, possible for him to get through an amount of work that would greatly exceed the powers of ordinary men. Certain it is that he had leisure for amusements and enjoyed life. The man who

delighted in doing kindnesses, and contrived to do some one a kind turn at least once in every four-and-twenty hours was necessarily happy even in his most troublous times. His active sympathies secured him a larger measure of enjoyment than comes to selfish or fairly unselfish men. He had also an exceptional source of felicity in the sense of humour that enabled him to extract amusement from matters that would have irritated a nature less happily constituted. Moreover, there is comfort in believing that the man who contributed so largely to the enjoyment of his friends had the faculty of deriving similar enjoyment from their society. His courteous address, charming smile, and pleasant look were fitted of themselves to make him popular. But the chief cause of his being liked so much was that he seemed to like everybody, and caused every one in turn to feel himself the object of his especial preference. Anyhow he was a social influence that can never be replaced to those who have had the good fortune to know him intimately. In a certain cynical sense the world will not miss him long. Another man will readily be found to govern the Record Office—not so well as Hardy governed it, but still well enough—under the supervision of the Master of the Rolls. Another scholar will appear to edit mediæval rolls and records for the convenience of historians. The people who used to gather round him in Lady Hardy's drawing-room on Saturday evenings will find another entertainer in his place. But it is absolutely impossible that to any one who possessed his friendship and deserved it life can ever again be all that it has been.

#### SALES.

THE sale of the library of M. Didot, of which we gave some notice last week, was not brought to a conclusion till the 15th. This sale showed to what lengths bibliomania goes nowadays, for the prices obtained for the most valuable articles, both printed and in manuscript, were altogether extraordinary. Although England and Germany were represented by Mr. Quaritch, Mr. Ellis and Mr. Cohn, they were unable to carry off the gems of the first water which the French amateurs seemed determined to keep in their own country. The choicest MS. in the sale was *Chroniques de Normandie*, a splendid MS. of the fifteenth century, with fifteen large miniatures, among which were representations of the battle of Hastings, the coronation of William the Conqueror, &c. This noble volume fell to Messrs. Morgand & Fatout, for the large price of 51,000 fr. *Chroniques des anciens Rois et Ducs de Bourgogne* was keenly contested with the same firm by Mr. Ellis, who however gave up the struggle at the price of 20,500 fr. A very beautiful MS. of the Roman de la Rose, with two large, and sixty-eight small miniatures in camaieu gris, was adjudged to Mr. Quaritch, at the sum of 9,600 fr. *La Coche ou le Débat d'amour* de Marguerite d'Angoulême, a MS. of the sixteenth century, with eleven miniatures, fetched 20,000 fr. *Porchier (Etienne)*, *Le Livre de Trois Ages*, 8,000 fr. *Le Ver (Firm)*, *Dictionnaire Latin-Français*, MS., dated 1440, 9,000 fr. This important MS. was understood to be purchased by M. Champion as the representative of the Société pour l'Impression d'Anciens Textes Français. The same gentleman was the buyer of most of the MSS. in the sale which would be of service to this Society. *Le Trespas de l'Herminie Regrettée (Funérailles d'Anne de Bretagne)*, an unpublished MS. on vellum, executed about 1515, and ornamented with five miniatures, brought 13,100 fr. Except a Virgil in small octavo, bought by Messrs. Morgand & Fatout for 3,800 fr., few of the classical MSS. were very remarkable, and consequently did not obtain high prices in comparison with others in this sale, though in an ordinary collection the sums given would have been thought far from contemptible. The competition for the printed books was no less eager than for the MSS. nor were the prices obtained less satisfactory to the vendors. Here again the French amateurs,

either hardly books. Lestrif volume. Bruges. The on library copy cent return library and to library Berlin, small attempt Englan de Ro special of its of chiv believe 1490. leaves, de Ro in 5/ Teacher of a biblion Melia copy p for 15 chival 7,600 by Mr and r volum bough Perceve to Mr. fr. P Quarit were de Co sold fo Théât 8vo., were Cathol his stu Quarit Rheto printe mentio we mu sold i strelet Veran in Ho from and s now r Teche for th sale in too m the p In leavin Wilki Cartu tury, portan and v Eashl writte broug letter Manu Règn Deser Chris Parac worth day's



either personally or through their agents, were hardly to be beaten. One of the most interesting books from a typographical point of view, was *Lestif de la Fortune* (par Martin Franc), a folio volume from the press of Colard Mansion, of Bruges, to whom Caxton was so much indebted. The only other copy known of this treasure is in the library of Sainte-Geneviève, at Paris. Though the copy now sold had once belonged to the magnificent library of Mr. Heber, we fear it will never return to England. Since the dispersion of his library it had belonged to the Prince of Essling and to M. Yemeniz, of Lyons. At the sale of his library in 1867 it was purchased by Mr. Cohn, of Berlin, for 7,000 fr., and sold to M. Didot at a small advance. Mr. Quaritch made a gallant attempt to recover this precious volume for England, but it was adjudged to the Baron James de Rothschild for 21,500 fr. Another volume specially remarkable for its rarity and the beauty of its condition, was *Olivier de Castille*, a romance of chivalry, without place or date of printing, but believed to have been executed at Geneva about 1490. This treasure, consisting of only fifty-two leaves, was also bought by Baron James de Rothschild for 20,000 fr. (about its weight in 5l. notes), the underbidder being M. Techener, of Paris, who doubles the character of a learned bookseller and an enthusiastic bibliomaniac. To him fell *Cleriadus* and *Meliadice*, Paris, 1495, folio, the only known copy printed on vellum, a truly beautiful volume, for 19,000 fr. Among the other romances of chivalry may be mentioned, *Saint Graal*, 1523, 7,600 fr. *Lancelot du Lac*, Paris, 1494, bought by Mr. Quaritch at the Yemeniz sale for 4,400 fr. and returned by him on account of the third volume having the title in fac-simile, was now bought by the same gentleman for 6,800 francs. *Perceval le Gallois*, Paris, 1530, 2,800 fr., fell to Mr. Ellis: so did *Meliadus le Leonnoys*, 1,750 fr. *Perceforest*, Paris, 1532, 1,500 fr., fell to Mr. Quaritch. Some of the editions of *Corneille* were sold for extraordinary prices. *Ceuvres de Corneille*, 1644-52, three small 12mo. volumes, sold for 5,050 fr. to M. Ravenat, of Grenoble. *Le Théâtre de P. Corneille*, Paris, 1664-66, 6 vols. 8vo., went for 14,400 fr. The early printed books were not very numerous, but a fine copy of the *Catholicon*, printed by Gutenberg, or rather by his successors, dated 1460, was bought by Mr. Quaritch for 7,900 fr., to whom also fell *Fichet's Rhetoricorum Libri III.*, one of the earliest books printed at Paris, for 1,800 fr. Space fails to mention many other interesting volumes, so that we must be content to notice only the last volume sold in the sale, *Lot 696, Chroniques de Monstrelet*, printed at Paris about 1500 by Anthony Verard. These beautiful volumes were purchased in Holland in 1862 by Mr. Toovey, of London, from him they were purchased by M. Techener, and sold to M. Didot for 18,000 fr. They were now adjudged to the son and successor of M. Techener from whom M. Didot purchased them for the sum of 30,500 fr. Should they occur for sale in another sixteen years, it is by no means too much to anticipate that they may bring double the price now obtained for them.

In the portion of the library of a gentleman leaving England for China, sold by Messrs. Sotheby, Wilkinson & Hodge, on Tuesday last, the *Glanseney Cartulary*, written on vellum in the fifteenth century, a small volume in quarto, and very important for the history of Penryn, produced 63l., and was secured for Cornwall by Mr. Jonathan Rashleigh; an imperfect *Chronicle of St. Albans*, written on vellum in the fourteenth century, brought 10l. 5s.; *Magna Charta*, printed in letters of gold by J. Whitaker, 30l.; *Brunet, Manuel du Libraire*, on large paper, 17l. 5s.; *Cuvier, Règne Animal*, 20 vols., 22l. 10s.; *Goldsmith's Deserted Village*, first edition, 2l. 10s.; *Keble's Christian Year*, first edition, 3l. 17s.; *Milton's Paradise Lost*, first edition, 10l. 2s. 6d.; *Wordsworth's Lyrical Ballads*, first edition, 2l. 6s. The day's sale produced 661l. 11s. 6d.

## CAMBRIDGE LETTER.

June 18, 1878.

CAMBRIDGE IS, during this latter half of June, very empty as far as its University population is concerned. At the very beginning of July a large proportion of the candidates for honours will return to read with their private tutors; and perhaps some four hundred undergraduates will be in residence for eight or nine weeks. The presence of so many men has naturally suggested the question whether it would not be well to have an additional term in the middle of what is now the Long Vacation; on the one hand it seems a great waste of time to enforce the absence from Cambridge for such a long time as four consecutive months of all who are only reading for an ordinary degree; but, on the other hand, it is argued that the honour men who come up for the Long are able to employ their time to greater advantage from having the place to themselves, and being free alike from temptations to idleness arising from the society of their less industrious fellow-students and from the necessity of attending college lectures; while lecturers and college tutors are too glad of the long holiday to promote any scheme which would cut down that holiday to half its present length. It is perhaps rather surprising that those reformers—and they are many—who are anxious to see a degree obtainable in a shorter time than three years have not seized the "Long" as a means for obtaining the required shortening of the time without materially altering the length of actual residence. If the "Long" were made into a term during which men might reside or not at will, and if eight terms residence were allowed to suffice instead of, as at present, nine, a degree would be obtainable in two years. The number of lecturers who would be detained for the "Long" would be but small, and, if it were understood that no one should be expected to lecture for more than three terms out of the four, there would be no difficulty in finding a sufficient number. It is obvious that many who hesitate to give up three years before entering on their professional training would be brought to the University by such a change.

It is beginning to be feared that the Cambridge Commissioners will not do much in the way of useful reforms. Many of the colleges will propose only very moderate alterations in their statutes, and will retain things that will in a few years excite fresh difficulties, and must in another generation be swept away. The heads of colleges will probably be left in most cases much as they are, notwithstanding a continually growing feeling of the undesirability of retaining in such prominent positions a number of overpaid sinecurists who take naturally to obstructiveness from the want of any useful occupation. It is generally believed that the Commissioners are anxious to do as little as possible beyond imposing an extravagant tax on the colleges for the purposes of the University; purposes that at present the Commissioners have shown themselves utterly unable to define; their statement not standing comparison with that issued by the Oxford Commissioners, which is at least practical and definite. Such a policy of inaction finds only too many supporters in several of the more conservative colleges.

The Higher Local Examination is going on this week. This examination has not yet been established for ten years, and has already obtained a very important position. This year there are no fewer than 573 candidates, who are being examined at thirteen centres. Originally the examination was established for women only, but a few years ago it was opened to men also, the only restriction being that candidates must be over eighteen years of age. It is singular that hardly any men have as yet been candidates; this year there are but five out of the whole number. Now that the number of High Schools for Girls is large and increasing it is to be hoped that the number of well-prepared candidates for this examination and others like it will also continually increase. Though Cambridge does not, like London, offer women a degree, it is believed that the Higher Local Certificate has been of very great utility, and

that the examination has both had great practical value to those who look forward to teaching as their profession, and has acted as an incentive to many to keep up their school studies, and render their education more complete. The Cambridge Association for promoting the Higher Education of Women awards each year scholarships by the results of this examination, which give the holders an opportunity of continuing their studies in Cambridge. This year no fewer than ten scholarships are so offered, three of which are of the value of 50l. annually for two years.

The only important questions recently brought before the Senate were raised by the reports of two Syndicates. The report of the Honours Triposes Syndicates recommended that in most subjects an important honours examination should be held in June and (with a view of inducing men to read for honours in more subjects than one) that, under certain circumstances men of different years should be admitted to the same examination: these recommendations were adopted by the Senate. The mathematical studies Syndicate recommended that the Tripos examination should consist, as now, of nine days, but that it should be divided into three parts of three days each, that the first two parts should be held in June, and the third part in the following January, and that none but those who were wranglers on the June examination should be admitted to the examination in Part III. These recommendations were opposed but carried. The Syndicate further recommended that some of the subjects of examination in Part III. should be different in alternate years; that, on the result of the June examination, the wranglers should be arranged in alphabetical order, and that after the examination in Part III. a list in order of merit, on the whole result of all three parts, should be published: these proposals were rejected. In the second part of their report, which was carried, the Syndicate proposed that, for the future, the Smith's prizes should be awarded for essays, instead of, as at present, by a further examination. Numerous papers for and against these proposals were circulated. The Syndicate has since been re-appointed, and is to make a further report in the Michaelmas term.

The Senate has just passed a recommendation of the Proctorial Syndicate to increase the number of Pro-proctors from two to four. The additional Pro-proctors will be appointed for the first time in next Michaelmas term. W.

## BARON V. BIBRA.

THE well-known novelist and naturalist, Baron Ernst von Bibra, died at Nuremberg on June 5th, in the seventy-second year of his age. He was born at Schwabheim, in Lower Franconia, in 1806, and having lost both his parents at an early age, was educated by his guardian, Baron von Hütten. He at first devoted himself to the study of jurisprudence at Würzburg; but afterwards, following his natural bent, turned with zeal to chemistry. In 1842 he first appeared as an author, publishing his '*Chemische Untersuchungen verschiedener Eiterarten*,' and in 1844 his '*Chemische Untersuchungen über die Knochen und Zähne der Menschen und der Wirbelthiere*,' which were followed by other studies in zoo-chemical science. In 1849 he published an essay on a question which has since been widely discussed on the Continent, and is at present the subject of a government inquiry in Switzerland, namely, the diseases contracted by the workpeople in the fabrication of phosphorus matches. In 1845 the Baron undertook a lengthened journey to Brazil and Chili, both which lands he explored in all directions, laying the results before the public in his three successive books, '*Reisen in Südamerika*,' '*Erinnerungen aus Südamerika*,' and '*Aus Chili, Peru, und Brasilien*.' At his return to Europe he settled in Nuremberg, where he formed a rich collection of objects of natural history, and again issued a series of scientific works, amongst which may be mentioned his '*Vergleichende Untersuchungen über das Gehirn des Menschen und der*

**Wirbelthiere** (1854), **Die Narkotischen Genussmittel und der Mensch** (1855), and **Die Getreidearten und das Brod** (1860). He was a diligent contributor to such periodicals as the *Gaea* of Cologne and the *Kosmos* of Leipzig, the former of which he for some time edited. He was also an energetic student of archæology; **Die Edelmetalle in der Kulturgeschichte**, **Die Bronzen und Kupferlegirungen der alten und ältesten Völker** (1869), and **Ueber alte Eisen- und Silber-Funde, eine Archæologisch-Chemische Skizze** (1873), may be taken as specimens. His novels and romances are innumerable; it is hardly possible to turn over the pages of any German literary periodical which does not contain a notice of one or more of them. The scene was frequently laid in South America. They were popular on account of Bibra's light and facile gift of narration, not devoid of a quiet humour; they were also remarkable for their vivid landscape painting and their sketches of character grounded upon his travel-studies.

#### NOTES FROM PARIS.

ONE day when the Academy was preparing to commit some folly—I forget what—one of its most notable members replied to my remarks, "The Academy is accustomed to seeing its elections censured by the public, but it consoles itself by observing that they are none the less run after by the candidates." This superb contempt for public opinion seems to have been lessening for some time past, for it is asserted that the press carried the election of M. H. Martin by enlightening certain friends of M. Taine. And I am not speaking only of the Liberal papers, which, in accord with Madame Thiers, kept asking that the *déce* of our aged President should not be entrusted to an opponent of his policy. The candidature of my old comrade and former friend was far more strongly injured by the journals of *Ordre Moral* which were supporting him. When it was seen that the author of the fine work on *L'Intelligence*, the bold critic of Cousin and of Eclecticism, was backed up by the *Figaro* and the *Défense*, M. Dupanloup's organ, every Academician who had altogether broken with the French Revolution felt that it was impossible to vote for him. M. le Duc d'Aumale, whom the public watched in order to see whether his *drapeau chéri* was not perchance that of the reaction, behaved in the most correct manner imaginable. M. Cuvillier Fleury, whom no one suspected of desertion, for he is loyal and courageous, wished to make his vote public, and he did me the honour to write to me, "I was there; I voted for Henri Martin and for Renan, and I say so as I did it."

Beware, however, of supposing that M. Taine has been excluded for any length of time from the academic paradise. He may very possibly find his way in next November, when the *fautail* of M. de Loménie will be filled up. His election then will not have the political character which it had last week, and people will be eager to do justice to the deserving man of letters who has written the history of English literature, and so many other works breathing the best possible spirit. The thing is all the more probable as M. Cuvillier Fleury himself, on the morrow of the last election, gave in the *Débats* open encouragement to him whom he had just black-balled as openly. The Academy is a country the like of which Capt. Cook and your most illustrious navigators never lighted upon in their voyages. A foreigner who should desire to explain to himself in black and white by a demonstrative process what is said and what is done there, would not succeed in understanding, and we ourselves,—we often lose our reckoning.

Let us turn to matters that are clearer and more logical. The Literary Congress which I had announced to you a long time before, was publicly opened on Monday last with a meeting in the Théâtre du Châtelet, and a banquet of

two hundred and fifty covers at the Continental Hotel. The date, June 17th, had been selected by Victor Hugo, who, after his magnificent address upon Voltaire, had the right to take some days to prepare another. But as a certain number of delegates had arrived in Paris as far back as the 4th of June, and as life in Paris in a season of exhibitions is not exactly economical, we thought that we ought to use a time precious from every point of view, and we held three preparatory meetings in the Hôtel du Grand Orient. At these the English delegates distinguished themselves by the extent of their knowledge and the soundness of their judgment. Much attention was attracted by Mr. Tom Taylor, the Rev. Mr. Molesworth, a *savant* with an amiable and curious physiognomy, and, above all, by Mr. Blanchard Jerrold, who was cheered for a charming speech at the great gathering. We expect much from the English delegates.

I ought to add that all the delegates of Europe and America are animated with equally good will, and vie with one another in zeal for the cause of literary property. The Report of the English Royal Commission upon Copyright, which I caused to be translated and printed, divides public favour with the law on intellectual property, which has just been voted in Spain. No one hitherto has disputed the author's right over his work; no one has even pleaded extenuating circumstances in favour of piracy. Frenchmen and strangers work in accord with the most exemplary zeal to elaborate a project of international law which can be adopted by all civilized peoples. Either I am much mistaken, or we are very near to discovering the exact formula for an idea which exists in a state of vapour or haze in the minds of all honest men.

The success of the two *fêtes* of June 17th surpassed all our expectations. The *élite* of the literary world filled the Châtelet. I did not see, however, either M. Dupanloup or M. le Duc de Broglie, who had accepted my invitation in the most polite terms; but M. Bardoux, the Minister of Public Instruction, was in a box in the centre, and he applauded the speakers warmly. The liberal Academicians were all at their posts; the Société des Gens de Lettres and the Association des Auteurs Dramatiques fraternized in the most cordial fashion with the foreign authors. Victor Hugo and Jules Simon were admirable; Mr. Blanchard Jerrold very lively and polished, M. Ivan Tourguénief exquisite, M. Mauro Macchi, Deputy at the Chamber at Rome, contrived to be eloquent in a language that is not his own. A North-German, Dr. Lowenthal, improvised in French such a beautiful declaration of love for France that on getting home I asked the *concierge* whether in my absence Alsace and Lorraine had been brought back to me!

The dinner at the Continental Hotel was magnificent, and very good—not a common circumstance in Parisian hotels. It terminated, according to custom, with a succession of friendly toasts, and perhaps it would be going on still had not a *commissaire* risen after the thirteenth speech, and said to us, "Gentlemen, a great deal has been said to-day about Voltaire. Voltaire left us many admirable maxims, and this among them, that one ought to take one's coffee while it is hot."

EDMOND ABOUT.

#### Literary Gossip.

MR. JOAQUIN MILLER, is going to publish, in London, next September, a new volume of poems, to be called *'Songs of Far Away Lands.'* The volume will be one of some magnitude, and is dedicated to Lord Houghton.

MR. SAYCE's large work, his *'Introduction to the Science of Language,'* is now ready to go to press. The first chapter gives an account of Greek and modern theories of the nature

and origin of language, with criticisms of each.

AMONG those who remember the name of the late Mr. Richard Simpson as a Shakspearean scholar, and as the author of the *Life of Campion*, few are aware that, besides being a man of great and wide learning, he was a prolific musical composer. From a collection embracing some hundreds of his compositions, his widow has just issued a volume containing twenty-five songs, chiefly settings of Shakspeare's Sonnets.

A "New Plutarch" is in preparation. The leading feature of the series is that each biography will be that of a man of action, in himself interesting and remarkable, whose career covers and illustrates some important period or episode in history. The volumes at present arranged are Victor Emmanuel, by Edward Dicey; Judas Maccabæus, by Lieut. C. R. Conder, R.E.; the last Emperor of Constantinople, by Rev. W. J. Brodrick; Coligny, by Walter Besant; Richelieu, by W. H. Pollock; Abraham Lincoln, by Charles Leland; Richard Whittington, by James Rice; Hannibal, by Samuel Lee; Harold Fairhair, by Erik Magnússon; Charlemagne, by Prof. Beesley; and Haroun al Raschid, by Prof. E. H. Palmer. Other volumes will be arranged. The order of publication will not be chronological. The editors of the series, which will commence in October, and be continued at regular intervals, are the Rev. W. J. Brodrick and Mr. Walter Besant. It will be published by Messrs. Marcus Ward & Co.

THE Council of the Library Association, at a meeting on Wednesday, took into consideration the preparatory measures necessary for the Annual Meeting of Librarians to be held at Oxford, either in the last week of September or in the first week in October next. The Oxford Union Society has kindly offered the use of its rooms to the Association, and an Oxford Local Committee is about to be formed for the occasion. In addition to the Reports of Committees appointed at the Conference last year the Council hopes to receive offers of papers on subjects interesting to librarians, to be read at this their first Annual Meeting.

THE eighth volume of the *'Encyclopædia Britannica'* is now nearly ready. Containing the bulk of the letter E, and making a commencement of F, it gives the greatest space to a series of articles on subjects connected with England. The history of the country is written by Mr. Freeman—the later portion by Mr. S. R. Gardiner; a descriptive and statistical notice is furnished by Mr. Frederick Martin; Mr. Thomas Arnold writes on English literature, and Dr. J. A. H. Murray on the language; Mr. Perry on the Church of England, and Mr. Blunt on the English Bible. The important subject of Ethics is discussed at considerable length by a singularly competent writer, Mr. H. Sidgwick, while Evolution is treated in its biological aspects by Prof. Huxley, and in its philosophical by Mr. Sully. In science Prof. Chrystal's Electricity takes the foremost place; Prof. Clerk Maxwell contributes Ether; Mr. Garnett, Energy and Evaporation; Major Wardell, Explosives; Dr. Allen Thomson, Embryology; Prof. M'Kendrick, Eye; and Prof. Cayley, Equations. Among the biographical articles we



find Euripides, by Prof. Jebb; Ennius, by Prof. Sellar; Epicurus, by Mr. W. Wallace; Eusebius, by Principal Tulloch; Erasmus, by the Rector of Lincoln; and Elizabeth, by the late Mr. Carruthers; and the geographical headings include Europe, by Mr. H. A. Webster; Etruria, by Mr. A. S. Murray (the language by Dr. W. Deecke); Etna, by Mr. Rodwell; Euphrates, by Sir Henry Rawlinson; and Ephesus, by Mr. Percy Gardner. The article on the Epistle to the Ephesians is supplied by Prof. Milligan, that on Esther by Mr. Cheyne, and Ezekiel and Ezra by Mr. Sutherland Black; Episcopacy and Eucharist are by Canon Venables; and there is a short paper on Eve, by Prof. Robertson Smith. Legal subjects are, as in former volumes, mostly treated by Mr. Edmund Robertson. Of the other articles the following may be mentioned: Electrolysis, by Mr. W. N. Shaw; Embroidery, by the late Mrs. Palliser; Emigration and Exchange, by Mr. Robert Somers; Emperor, by Prof. Bryce; Encyclopædia, by Mr. P. A. Lyons; Engraving, by Mr. Hamerton; Eskimo, by Dr. Robert Brown; Ethnography, by M. E. Reclus; Examinations, by Mr. H. Latham; Fable, by Mr. F. Storr; and Fairies, by Mr. Walter Hepworth.

THE indefatigable Jesuit Lay-brother, Mr. Foley, will shortly publish a fourth volume of his *Records of the English Province of the Society of Jesus*. This volume carries on the history of the Society up to the year 1678, and contains lives of Father Garnett, Father Oldcorn, and others whose names are familiar to students of the history of the Gunpowder Plot. He also gives a number of records, hitherto unpublished, relating to the principal English Catholic families of the period. In his Preface Mr. Foley is going to answer the criticism on his former volumes which recently appeared in our columns.

At the Index Society's Council Meeting, on Tuesday, progress was reported in the printing of the *Royalist Confiscation Acts and the Index* to them. It was determined to include in the Secretary's introductory account of the Society an alphabetical list of such existing Indexes as have been published in volumes by themselves. Mr. Gomme's offer of a list of the Municipal Corporation Offices (many of them quaint and obsolete) enumerated in the Corporations Commission Reports of 1835 was accepted. A proposal to index Mr. Ruskin's *'Modern Painters'* was considered. Mr. Harrison's offer of a list of books on English topography, under the names of places, as well as a list of the writers, the time of their death, and reference to their biographies, proposed by another contributor, were accepted. It was thought the latter would form a section of the Dictionary of neglected biography that is sometimes asked for. A suggestion of the Rev. Chancellor Parish for a local index of engravings done in counties was received with welcome.

MR. ALFRED WEBB intends publishing, through Messrs. Gill & Son, of Dublin, a *'Compendium of Irish Biography.'* He aims at giving sketches, in a compact form, of the lives of distinguished Irishmen and Irishwomen. His plan includes those who, though not born in Ireland, took a prominent part in the affairs of the country, or wrote important works respecting it. Eminent persons born

abroad of Irish parentage, or in Ireland of parents who were not natives, are not included, unless they spent a considerable portion of their lives in the country, received their education there, or were in some way distinguished in connexion with its annals.

MR. F. C. PRICE, fac-similist to the British Museum, will issue, next month, the fac-simile of an important heraldic MS. beautifully drawn in colours by John Withie, the arms-painter, entitled, "The names and Armes of them that hath bene Aldermen of the ward of Aldersgate since the tyme of King Henry 6. beginninge at the 30 yere of his Reigne vntill this present yeeare of our Lorde 1616. Which names and Armes were collected out of recorde 1616. J[ohn] W[ithie]." It is to be hoped that Mr. Price will not stop here, but reproduce some of the fine original visitations in the British Museum, and so appeal to a wider class of admirers.

DR. JESSOPP's work, *'One Generation of a Norfolk House,'* which is in great part concerned with the history of the Romish aggression during the last half of Queen Elizabeth's reign, is now in the binder's hands. All the copies of the edition have been subscribed for.

MR. JOHN T. TAYLOR, First Class Assistant and Private Secretary to the Principal Librarian of the British Museum (1861), has been appointed Assistant-Secretary, in the place of Mr. Butler, who has held the latter office since 1857, having entered the service of the Trustees in 1835.

MESSRS. HURST & BLACKETT have in the press a new novel called *'Wood Anemone,'* by Mrs. Randolph, author of *'Gentianella,'* *'Wild Hyacinth,'* &c.

MR. EUGENE L. DIDIER, author of a *'Life of Edgar A. Poe,'* the *New York Publishers' Weekly* says, has in preparation a *'History of American Publishers.'* "It will contain an historical sketch of the rise and progress of book-publishing in America; a history of the principal publishers, past and present; gossip about books; anecdotes of authors; copyright, American and foreign; famous American books and magazines, &c." The same journal says that the Hon. J. B. Howe, of Indiana, will publish in a fortnight a volume on *'The Political Economy of Great Britain, the United States, and France in the Use of Money.'*

MR. FREDERICK WEDMORE will contribute a paper in the next number of *Temple Bar*, entitled *'Some Tendencies in Recent Painting,'* which will be found to deal particularly with Mr. Burne-Jones and Mr. Albert Moore.

DR. MORITZ BUSCH, who attended the Franco-Prussian war in the immediate neighbourhood of the Imperial Chancellor, is at work on a large book, *'Graf Bismarck und seine Leute während des Krieges,'* which will shortly appear at Leipzig in two volumes.

A LEARNED society in London has received the following inviting offer:—

"Paris Mai 1878.

"Gentleman,—I have the honour to advise you that I have to your convenience and this of your friends a great number of Splendide and Complet appartements comfortably furnished in every aristocratic neighbourhood of Paris. The great augmentation of the hotel's prices and the bad care that they have for the travelers make me hope that you will prefer if you would live several weeks in Paris, to be in a family who will give you all the comfort that you can desire and where you

will find many servants who will take great care of you. If you will give me your confidence I pray you to write me by advance and tell me in same time how much persons your family is composed, and which neighbourhood that you prefer. I am ready to give you all the Informations that you can desire. Yours truly

"The H. Secretary from ———"

MR. EDWARD ARBER, who is an old King's College pupil of Prof. Henry Morley's, has been appointed his assistant at University College, London. "Assistant to the Professor of English Literature" is Mr. Arber's official title.

A SPANISH edition of extracts from Mr. Smiles's *'Self Help'* has just been published in Spain by Mr. O'Ryan, a Spanish merchant. Turkey is the only country of Europe in which the book has not been translated, and in Asia there have appeared a Tamil and a Japanese edition.

AMONG the French publications of the week are *'Rome et Démétrius, d'après des documents nouveaux, avec pièces justificatives et fac-simile,'* by Père Pierling, S.J.; *'Recueil d'Itinéraires et de Voyages dans l'Asie Centrale et l'Extrême Orient,'* the seventh volume of the publications of the Ecole des Langues, *'Essai sur le Conditionnement, le Titrage et le Décreusage de la Soie,'* by Jules Persoz; and M. Victor Hugo's *'Discours pour le Centenaire de Voltaire: la Lettre à l'Evêque d'Orléans.'* Next month will appear *'La Moirée de sen-moixont et Autres Poésies Patoises de Madame Jean Drouhet, 1660 à 1673,'* a new edition, with notes, by M. Alfred Richard.

## SCIENCE

### MR. LAWES'S ALLIGATOR.

IN your last issue a letter appears from Mr. W. G. Lawes, in which the writer has doubtless good reason to consign Mr. Goldie's quadruped to "Capt. Lawson's menagerie." I am, however, afraid that Mr. Lawes's alligator must also be presented to that collection, as alligators are only known from the Nearctic and Neotropical regions, and are represented in the East by gavials and crocodiles, one of the last being doubtless the animal Mr. Lawes refers to as the "alligator." That cognomen is as common and as satisfactory as "boa constrictor," of which we read frequent accounts in works of Eastern travel.

It is, however, a great gain to zoology in having missionaries who take such an interest in the science as Mr. Lawes has done.

W. L. DISTANT.

### SOCIETIES.

ASTRONOMICAL.—June 14.—Prof. Cayley, V.P., in the chair.—M. E. G. Deville and Mr. F. Main were elected Fellows.—Prof. Adams explained a remarkable property of the co-efficients in the analytical expression for the constant term of the moon's horizontal parallax.—Capt. Tupman read a paper *'On the Measurements of the Photographs of the Transit of Venus taken by the English Government Expeditions.'* Careful precautions were taken to get rid of any constant source of error arising from distortion of the instruments, and from errors in estimating the positions of the centres of the Sun and Venus, and the photographs were then measured independently by Mr. Burton and Capt. Tupman, but the discordances were found to be so great that it was evident that the measures would be useless for determining the Sun's distance.—The Astronomer Royal said that he could not account for the discordances in the measures of the photographs; every precaution

had been taken for eliminating errors of a constant nature, but the difficulties arising partly from irradiation and partly from other causes rendered the measurements comparatively useless. The general result derived from a measurement of the photographs was  $8^{\circ}2$ , while the parallax derived from the eye-observations was  $8^{\circ}63$ , results which were quite inconsistent with one another.—A paper from Prof. Young was read, on his observations of the transit of Mercury made at Princetown. Prof. Young had not been able to see any trace of a ring round the planet or of a spot upon its disc. With the spectroscopes he had not been able to detect any change in the solar spectrum at the limb of the planet such as would probably be caused by the absorption of the Sun's light in passing through a planetary atmosphere. On examining the planet with a Mertz polarizing eye-piece and a high power, the structure of the photosphere appeared lengthened out radially to the limb, which was just the contrary effect of that which might be expected to arise from a refracting atmosphere. Prof. Young was, however, inclined to think that the phenomenon was wholly subjective.—Mr. Christie read a paper 'On the Bright Lines or Interspaces in the Solar Spectrum near G, which had been attributed by Prof. H. Draper to the presence of Oxygen in the Sun.' Mr. Christie showed a drawing which he had made with a half-prism spectroscope, in which the bright lines appeared as broad bands compared with the dark lines. He had been unable to trace any degradation at the edges of the bright bands such as he thought would probably be seen if they were due to bright lines superposed upon the spectrum. He had also found narrow dark lines towards the centre of more than one of the bands, which he thought was inconsistent with the idea of their being due to pairs or groups of bright lines.—Mr. Ranyard pointed out that we are already aware of the existence of a bright line in the chromosphere, namely  $D_2$ , which had no equivalent amongst the Fraunhofer lines. The 1474 line, which was the brightest line of the chromosphere, and only corresponded to a faint Fraunhofer line, also appeared to contradict the law of exchanges, as usually stated; there seemed, therefore, to be no theoretical difficulty connected with the existence of bright lines, and it still needed to be shown that the coincidence in the position of the oxygen lines which had been made out by Prof. Draper with small dispersion did not hold.—Mr. Schluster said that the lines of the oxygen spectrum were all broad, but he was not inclined to think that Prof. Draper had made out his case.

**ASIATIC.**—June 17.—Sir H. C. Rawlinson, President, in the chair.—Mr. R. N. Cust read a paper 'On the Present State of Linguistic Research in India, and on the Chief Living Anglo-Indian Scholars,' in which he reviewed at great length all that had been done recently, and was still doing, for the promotion of Oriental literature, mentioning for each district under his survey, beginning from Bombay on the south-west to Bengal and Assam on the extreme east, the grammars, dictionaries, or vocabularies with which he had become acquainted, representing probably, on the whole, not less than one hundred and eighty dialects or languages. His object was to collect information as to the modern dialects and languages rather than as to the Sanskrit, and at the same time to mention the names of every scholar of eminence in India and Europe, and the particular lines of study on which each one had been engaged, with the results thus obtained for the general history of Oriental languages.—The Council nominated Messrs. Chenery and Brandreth as Delegates from the Asiatic Society to the Oriental Congress at Florence.

**BRITISH ARCHEOLOGICAL ASSOCIATION.**—June 12.—Mr. T. Morgan, Treasurer, in the chair.—It was announced that Lord Hardwicke had been elected President of the Association for the ensuing year, and that the annual Congress at Wisbech had been fixed to commence on August 19th.—

The discovery of the Roman remains at Lincoln, mentioned in this journal by Canon Venables more than a month ago, was announced. The works of excavation at the Roman villa at Ichen Abbas has been resumed, and the Rev. Mr. Collier exhibited sketches of the peculiar pottery discovered.—Lieut. Morgan described some early buildings in Kashmir, square stone tombs with earthen mounds above them, having analogy with some in Cornwall.—Mr. Irvine reported the discovery of the mound and earthworks of a Saxon castle, hitherto unnoticed, at Farewell, Stafford.—Mr. Roach Smith described a Roman coffin of lead, which has recently been discovered in the modern cemetery recently opened at Chatham. It is ornamented with a border of diagonal markings and one scallop shell.—Mr. R. S. Ferguson announced the discovery of some mediæval stock-ading at Carlisle, near the site of one of the ancient gates of the city, together with some stone balls.—Mr. Compton described the practices still kept up in Shropshire in relation to the preparation of Simnell cakes.—Mr. L. Brook exhibited several articles from recent excavations in the City, including a singular brown-ware jug of the sixteenth century.—Mrs. Clagett produced a curious Spanish cup, and Mr. T. Burgess described some singular brass repoussé plates and other vessels from an old house at the Cross, Worcester, which was said by tradition to contain relics of the Spanish Armada. One of the vessels is dated 1572, and has the arms of Philip of Spain.—The first paper was by Mr. E. M. Thompson, 'On an Exultet Roll of the Thirteenth Century in the British Museum.' It is adorned with curious drawings on the contrary way to the writing, that they might not be reversed when seen by an audience during the reading of the roll when the latter was unrolled in the course of reading.—The second paper was by Mr. G. Hills, who took for his theme the alleged discrepancies of the geography of Ptolemy as applied to the southern portion of England.

**ENTOMOLOGICAL.**—June 5.—H. W. Bates, Esq., President, in the chair.—Mr. J. A. Finzi exhibited a remarkable hermaphrodite specimen of *Anthracis cardamines*.—Mr. Rutherford exhibited a series of large cocoons from Mount Camarons, formed by the larvæ of a species of Bombyx allied to *Anapha panda*, Bdv. These cocoons varied in diameter from 4 to 7 inches, and each one contained from 130 to 150 smaller cocoons, all of which were tenanted by a larva or chrysalis in various stages of development. It would appear that *Anapha panda*, like some other species of Bombycidae, is social, and that the larvæ unite to form an aggregate cocoon of sufficient strength to withstand the attacks of enemies, and probably extreme changes of temperature.—Mr. Rutherford also exhibited a specimen of a Papilio as a case of so-called "hermaphroditism," with asymmetrical marking on the wings, which approached respectively *Papilio cynorta* and *Papilio Boisduvalianus*, thus creating an impression that those two forms were but the sexes of one species. These specimens were from the collection of Mr. F. J. Horniman.—Mr. Meldola exhibited photographs of two species of tropical Orthoptera, sent to Mr. Darwin by Dr. Zacharias as an illustration of protective resemblance in the very perfect leaf-like appearance of the fore wings; and some small beetles of the genus *Spermophagus* and their cocoons, which had been found in a packet of seeds of *Cassia neglecta*, sent from Brazil by Dr. F. Müller to Mr. Darwin. The full-grown larvæ had emerged from the seeds, leaving the latter in a damaged condition, and had spun the small cocoons from which the beetles had issued, the insects having reached this country alive. Mr. Meldola also exhibited the proboscis of a sphinx moth, caught by the narrow tube-like nectary of a pale yellow Hedychium, which had likewise been received from Dr. F. Müller, who states that sphinges are frequently found caught in this manner.—Sir S. Saunders communicated notes by M. M. Lichtenstein on new ideas as to the life-cycle of Aphidians, giving the results of

considerable breeding experiments.—The Secretary read a paper from Dr. F. Müller, entitled 'Notes on Brazilian Entomology,' in which the author gave the results of his observations on the odours emitted by butterflies and moths, as well as facts bearing on various other subjects more or less connected with the theory of evolution. In reference to this paper, the wings of *Antirrhæa Archæa* from Brazil and of *Mycalesis Drusia* from the Nicobars were exhibited in illustration of the author's theory of "scent-fans."—The following papers were also communicated: 'On some Longicorn Coleoptera from the Hawaiian Islands,' by Dr. Sharp; 'On the Larvæ of the Tenthredinidae, with special reference to Protective Resemblance,' by Mr. P. Cameron; and 'On *Macropsidium Coterelli*, and other New Species of Coleoptera from Lake Nyassa,' by Mr. H. W. Bates. The author exhibited the remarkable longicorn beetle above designated, which possessed some prominent characters of the Prionidae.

**MATHEMATICAL.**—June 13.—Prof. H. J. S. Smith, V.P., in the chair.—Mr. T. R. Terry was admitted into the Society, and Mr. J. D. H. Dickson, M.A., was proposed for election.—Dr. Hirst gave an account of a paper, by M. Halphen, 'On the Characteristics of Systems of Conics.'—Mr. J. J. Walker read a paper 'On a Method in the Analysis of Plane Curves.'—Mr. Tucker (Hon. Sec.) communicated the following papers: 'The Calculus of Equivalent Statements, II,' by Mr. McColl; 'On the Flexure of Spaces,' by Mr. C. J. Monro; 'On the Decomposition of Certain Numbers into Sums of Two Square Integers by Continued Fractions,' by Mr. S. Roberts; and 'On a New Method of Finding Differential Resolvents of Algebraical Equations,' by Mr. R. Rawson.—Questions were asked by Prof. Cayley, Mr. Merrifield, and Mr. Tucker.

**HISTORICAL.**—June 13.—Dr. B. W. Richardson in the chair.—Fourteen Members were admitted by ballot.—The Society by resolution testified their respect for the memory of their late President, Earl Russell, and the Secretary was requested to convey to the Countess Russell an expression of the Society's condolence on the death of her husband.—Mr. Hyde Clarke read a paper, 'On the Settlement of Britain and Russia by the English Races.'—Dr. Rogers read a paper, by Mr. H. H. Howorth, 'On the Columban Clergy of North Britain.'

**ANTHROPOLOGICAL INSTITUTE.**—June 11.—J. Evans, Esq., President, in the chair.—Dr. J. Beddoe read a paper 'On the Bulgarians,' referring more especially to the skull-form, on which he quoted Virchow and Kopenicki, but gave also some observations of his own. Not one of sixteen skulls hitherto examined, and procured in different districts of Bulgaria, presented anything like the true Slavonic type, though a few slightly approximated towards it. Almost all were of a cylindrical form, with a considerable parieto-occipital development and a low narrow sloping frontal region; there was an absence of frontal and parietal bosses; the skulls inclined to be long, except those few which indicated an admixture of the Slavic type. The majority nowise reminded one of either the Slavic or Turkic form, nor were they much like Estonian skulls, but they were probably rather Ugrian than anything else. In some of them the great degree of prognathism, the deep nasal notch, and horizontal nasal bones reminded Virchow of the Australian type. If the physique of the Bulgarians was a difficult and obscure subject, their *morale* presented its own difficulties. They differed from the Serbs in some points favourably, in more, perhaps, unfavourably; and though some of their worst faults were, doubtless, what naturally arose in a subject race, they could not all have originated in that way. The heroic type which appeared among the Serbs, whether they were Mussulman, Rayah, or free Christian, and culminated in the splendid barbarians of the Montenegro, was absent here. There was no chivalry, but mere ferocity, in their ballads. Their



religion was little above Fetishism, and had little connexion with morality. Manliness, generosity, truthfulness, and respect for women were scarcely to be expected of such a people. But ambition was there, and industry and acquisitiveness, to a degree not found among the Serbs; and the desire of knowledge was there, and the capacity to learn, and but for the interference of Russia, and the vast amount of moral and physical evil brought about thereby, they might gradually, under a government which, though faulty, was improving, have developed into better things.—Miss A. W. Buckland read a paper 'On the Stimulants of the Ancients and of Modern Savages.'—A paper by Mr. John Sanderson was read 'On Polygamous Marriage in South Africa.'

MEETINGS FOR THE ENSUING WEEK.

Mes. Geographical, 81.—Plant Distribution as a Field for Geographical Research, Mr. W. T. Thwaites Dyer.  
Tues. Statistical, 3.—Anniversary.  
—Anthropological, 4.—Ethnology of the Islands of the Pacific, Rev. S. J. Whitmee; Palæolithic Implements from the Gravels of N.E. London, Mr. W. G. Smith; 'Remarks on some Archaic Structures in Dorsetshire and Somersetshire,' Mr. A. L. Lewis; 'New Method of finding the Cephalic Index,' Mr. G. M. Atkinson.  
Wed. Society of Arts, 4.—Annual Meeting.  
Fri. Quaker Microscopical, 8.—Influence of Diffraction in Microscopic Vision, Mr. F. Crisp.

Science Gossip.

MR. THOMAS DUNMAN, lecturer on physiology at the Birkbeck Institution and physical science lecturer at the Working Men's College, has compiled a 'Glossary of Biological, Anatomical, and Physiological Terms,' which will shortly be published by Messrs. Griffith & Farran. It is attempted to place before the student the pronunciation, derivation, and definition of all those terms which are usually employed in that department of biological science which treats of animal life as set forth in such standard text-books as those of Prof. Huxley, Dr. Carpenter, Dr. Foster, Prof. Flower, and others.

MR. D. STEVENSON is preparing a life of his father, Robert Stevenson, whose practice as an engineer extended from about 1798 to 1843, and included lighthouses, roads, bridges, harbours, railways, &c. The book will be published by Messrs. Spon next month.

PHYSICAL science steadily advances. It is now rendered probable by the experiments of M. Forssman that the peculiar action of light, as it was supposed, on silicium is due to another order of undulations—non-luminous. Mr. Severn, of New South Wales, is applying with success a stringed telephone to enable deaf persons to hear. Mr. James Blyth has brought before the Royal Society of Edinburgh some experiments on the microphone which greatly simplify this instrument—ordinary gas cinders being employed as the transmitter and receiver of sounds. Prof. Hughes has also shown the Physical Society some remarkable facts resulting from new arrangements of the microphone, which clearly indicate some new conditions regulating the movements of sonorous waves by which we may hope to advance to a more perfect knowledge of the laws of sound, and the physiology of the organs of hearing.

THE MINERS' Association of Cornwall and Devon has just issued its eighteenth Annual Report. It is very satisfactory to find that, notwithstanding the extreme depression which prevails in the mining districts, no fewer than two hundred papers were satisfactorily worked by the pupils—young working miners—a considerable number of which placed their authors in the first class of the advanced stage of the Science and Art Examinations.

We hear of the death of Baron von Ettinghausen in his eighty-second year.

FINE ARTS

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FORTY-FOURTH ANNUAL EXHIBITION IS NOW OPEN, from Nine till Dark.—Admission, 1s.; Catalogue, 6d. H. F. PHILLIPS, Sec. Gallery, 36, Pall Mall.

GROSVENOR GALLERY.—SUMMER EXHIBITION, OPEN DAILY, from Nine A.M. until Six P.M.—Admission, 1s.

BLACK AND WHITE EXHIBITION, Dudley Gallery, Egyptian Hall, Piccadilly, consisting of DRAWINGS, ETCHINGS, and ENGRAVINGS, OPEN from Ten till Six.—Admission, 1s.; Catalogue, 6d. ROBERT F. M'RAIR, Sec.

DORRIS GREAT WORKS, 'THE BRAZEN SERPENT,' 'CHRIST LEAVING THE PRÆTORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 25 by 35 feet, with 'Dream of Filate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Calaphas,' &c., at the DORRIS GALLERY, 35, New Bond Street. Daily, Ten to Six.—1s.

MR. RUSKIN'S DRAWINGS.

A COLLECTION of drawings by Mr. Ruskin is now to be seen at the Fine-Art Society's Galleries, New Bond Street, together with those masterpieces of Turner's art which we have already noticed briefly. Mr. Ruskin's drawings serve as a tolerably complete art-autobiography, delineating the author's progress in drawing from an early period of his life to the present day. The series is rendered more interesting by a highly characteristic and in many respects intensely pathetic "catalogue." The artist writes of himself, his aims, motives, powers, and temporary successes and failures. His first efforts were studies and copies after Prout, to say nothing of school maps and pictorial attempts made at twelve years of age (23 R.); nearly all of these are examples of natural felicity of touch, firmness, frankness, and, above all, care and conscientiousness. Especially noticeable is the fine sketch of Venice (17 R.), on account of its grasp of the subject. See 16 R. for a bold and later effort to represent a large vista of the Grand Canal, Venice, which, doubtless after many a struggle, was "given up in despair," in all respects an honourable defeat. The example is, so far as it goes, a victory, fine in feeling for aerial gradation; a delicate touch pervades it, and keen observation is shown in the minute architectural details, and in the zigzag reflection of the post on our left. In a large proportion of these drawings "Proutism," a peculiar trick with the pencil, is but too evident. The draughtsman had attained much skill of this kind; see 24 R., 'Peterborough,' 25 R., 'Study Outside the South Gate of Florence,' advanced studies, and 24 R., 'Bolton,' 24 R., 'Roslyn,' and 24 R., 'Calais Town Hall, Belfry, and Lighthouse,' where the "Proutism" culminated. From these to the superb unfinished study of a Gneiss Rock, 44 R., the reach of attainment would seem to have been immeasurable; and yet here are proofs of a nobler progress, elements of exquisite draughtsmanship, consummate in their way, almost incomparable in finish, grace, and beauty. The whole exhibition is charming, and not the less so because many of the latter drawings betray in their incompleteness and peculiar manner of touch, sense of local colour, and other elements, a certain degree of nervous irritability and exalted sensitiveness hard to describe, but very touching indeed. The very irregularity of the sequence of the works and the extremely puzzling arrangement of the drawings, the incompleteness of that which we have ventured to call an "art-autobiography," are as characteristic of the author and artist as anything can be.

THE EXHIBITION OF "BLACK AND WHITE,"  
DUDLEY GALLERY.  
(First Notice.)

THIS the sixth exhibition of the series is the best of all, although there is a good deal of rubbish which might wisely have been excluded, and a number of works which have nothing to do with "black and white," in the artistic sense of the term, except in being produced with black chalk on white paper, and which, besides, are very faulty in drawing. The presence of such specimens is to be regretted, because this collection is more purely technical than any other in England. Apart from design, tone, chiaroscuro, and drawing are the elementary qualities that should be illustrated here.

Taken in the order of the catalogue, Mr. C. Haag's frank, dexterous, and spirited style of sketching comes to the front, and is ably displayed in *The Coran Reader* (No. 3), an old sheikh seated on a camel, which is led by a boy; there is capital foreshortening in the drawing. Nos. 285, 288, 289 are other good sketches by Mr. Haag.—The work of

a young draughtsman, Mr. C. H. Cox, occurs in *The Last Night at Sea* (17), an effect of moonlight diffused in mist, as shown on well-modelled waves through which a tug is leading a ship; the toning of the sails is excellent.—Another good example of tone is Mr. J. W. B. Knight's *Gathering Nets for Night Fishing* (29), women at twilight lifting nets that have been spread in a meadow to dry. This work would be better were the drawing better, for the figures are but slovenly in this respect. A better instance is the portrait of *Mrs. Knight* (40), a true example of genuine "black and white," rich and carefully studied in tone and chiaroscuro.—*Psyche asleep by the Fountain* (31), by Mr. F. H. Jackson, a musing damsel lying by a tank, departs from the subject in the luxurious suggestions of the figure: the flesh is carefully and cleverly drawn.—Another first-rate illustration of "black and white" is M. Lhermitte's *Mont St. Père au Printemps* (51), a study of twilight on an orchard in spring blossom, an old château behind the foliage; here are just and fine balance of graded tones, and fine drawing of graceful trees and rich herbage; the whole is instinct with feeling. By the same artist is another study, *La Visite au Cimetière* (98), an old church, with figures kneeling outside; the effect made brilliant by the building, and yet subdued by the hazy tones of a spring afternoon; it is very pathetic, and the fact is that this quality, so rare in British art, is cultivated with success on the Continent. We do not know why this should be the case in design. In literature there is no such contrast, or, if any, that which is the reverse of this. *Chapelle de Pont Christ* (157), by the same artist, is also a capital instance of the manner in which charcoal "lends itself" to the production of fine effects of tone and light and shade. The subject is an interior, with kneeling figures at prayers; an admirable study of confined light, and its wealth of reflections, abundance of dim shadows and sober tones. Than the above it would be hard to find more felicitous illustrations of what is desirable here.—The charms of dexterous art could not be better shown than in the pencil drawing of a cow and calf, by Mr. F. Taylor, called *Highland Pastoral* (36), but there are few signs of solid knowledge.—A strange contrast is the ambitious cartoon in small, a design for mural decoration, styled *The Banquet of Life* (57): nude figures at a feast, referring distinctly to Couture's 'Décadence de la Rome,' but showing considerable study, feeling for movement, and judgment. On a larger scale better draughtsmanship would be required. This is one of the few monumental works here in a fine style; for the sketch called *Study of Drapery for the Figure of Pallas in the Cartoon of 'Arachne and Pallas'* (375), in which Mr. W. Britten displays his manner of preparing a picture, evinces more ambition than practice. The folds of the moving figure are not obedient to the laws of motion or gravity, neither do they adapt themselves to the contours of the figure. This is false art. *The Tambour Girl* (68), by the same artist, puzzles us. Why should the use of this instrument have produced such an extraordinary effect on the performer's eyes? It would be difficult to connect the hand with the body of the figure.—There is much that is really monumental in Mr. Marks's sketch of *Recovered Anchors* (67), drawn with singular freedom and precision. *Convocation* (348) is the sketch for the artist's picture at the Academy.

THE INTERNATIONAL EXHIBITION.  
(Sixth Notice.)

SWITZERLAND has never been wanting in artists of ability. Unfortunately the best of them, like those of many other countries, leave their native land to settle either at Paris or Munich, a step as detrimental to their own lasting reputation as it is injurious to the school which ought to have the first claim to their allegiance. The late Ch. Gleyre was an illustration of this. He was gifted with rare imagination, fine taste, and was a thorough master of his art; yet, from his working at Paris, his genius was next to wasted. He devoted him-

self to classical themes, a style of art which perhaps it may be said in any case can be nothing but conventional; certainly it must be more so to a Switzer than a man who had gone through several generations of classical tradition. Though he died so lately his name is even now, perhaps, only remembered by few. Had he worked among his own people, drawn his inspiration from their history, kept himself in contact with their every-day life, there can be no doubt his would have been one of the highest reputations of the present time.

The Swiss section may altogether be said to present a very fair appearance; cabinet and landscape pictures constitute the majority; the colour is generally agreeable, never violent; and the execution is sound, avoiding trickiness or vulgarity. A picture which will attract attention from its good workmanship and rendering of character is M. Vautier's 'Le Dîner de Circonstance.' At a long table the guests are either seated, or about to take their places, in the doing of which much quietly humorous by-play takes place; the urchins and folk peeping through the window is a good touch; the execution is pleasant, and the rather low tone perfectly true and natural. 'La Fournée au Village,' by M. Burnand, is picturesque and well composed; the types are well seized, and, if the painting is rather hard, the attempt to render out-of-door effect has been successful. M. Castan sends an impressive landscape, evincing genuine feeling for nature in his 'Intérieur de Bois dans le Berri.' Here, also, we are surprised to find the landscapes inferior to what might fairly be expected. If the artists could only realize that the public cares not a straw for their greater or less facility of execution, they would perhaps then strive after truth to nature, and with that infuse as much sentiment as in them lies.

An examination of the contributions from the Netherlands induces feelings analogous to those one has on seeing the Italian collection. How, we cannot refrain from saying, is it that a nation having once had such a famous school should allow itself to put an appearance like this? Better surely, quietly to have stood aside. Briefly, there is an impressionist party, some of whom arrive at a semblance of nature which will stand an examination, of say, twenty seconds; Messrs. Maris and Roelofs may be taken as the leaders! Others seem merely to break a few tubes of paint on the canvas, and mix according to the old recipe for the successful issue of a salad,—this answers for sea and sky (solid ground is eschewed, probably as it would involve some amount of drawing); a few daubs with a dark brush stand for figures or boats. The astounding thing is, that this is done on a scale involving ten or twelve feet canvases. When one thinks of the little panels of A. Vander-velde, on which he will give a sea-shore with finely drawn sandbanks, with deliciously pellucid tones of the sea and sky, and exquisitely painted figures, so full of life and character,—remembering the charm, the poetry which emanates from these works, that give us such refined enjoyment, and will delight future as they have delighted past generations, and then standing before the productions of Vander-velde's countrymen of the present day, the conclusion that one arrives at is—well, perhaps it would hardly be civil to state that conclusion.

There are a few painters, it is true, who still adhere to the national traditions: 'L'Hôtel des Polders de Delfland, à Delft,' by Herr Springer, is an interesting subject carefully and brightly painted. Of this class of work, treated more or less successfully, there are several other examples. Decidedly, the most important contribution, and one which does show high capacity for picturesque treatment and executive ability, is M. Haanen's 'Ouvrières en Perles à Venise.' A bevy of girls under the direction of a stout, elderly woman are threading the beads and working them into strings and skeins; many of the girls are handsome; the attitudes are graceful and natural, the expressions vivacious, the colour bright; in every respect this is a pleasant, enjoyable work, which few having once seen will not return to again and again. M. Haanen has also a study of a girl,

called 'Meneghina'; it is half-length, under life-size; the flesh is fairly modelled, but the execution in some places is hasty and crude, and will not bear comparison with the above work, or his little panel in the *Salon*. It is to be hoped that M. Haanen will return to his native land and give us equally brilliant pictures of his own fair countrywomen. A nation so intelligent, so cultivated, and so urbane will again, we are confident, possess a school worthy of its ancient renown.

A peculiar interest will be felt in the Spanish gallery, if only on account of the distinguished name which has acquired European reputation. Never before has there been and perhaps never again will there occur such an opportunity of becoming acquainted with the art of Fortuny. He is represented here by twenty-nine works, some of his most important for size and subject, others small but no less important, and the remainder finished studies or sketches. With one exception, the noticeable work of the whole collection may be said to be the outcome of his genius and influence. The exception we refer to, is Zamacois. Under his name we find four pictures, all small, but, in quality, of his best; there is the 'Checkmate,'—a jester sitting at a table has been mated by his opponent, a dwarf, who is seated on the table; beside him crouches another dwarf: they both express the highest glee at the discomfiture of their companion: the expression, colour, and tone are wonderful in their intensity. Beside it is the well-known 'King's Favourite': a dwarf coming down the staircase of a palace with an air of immense importance, and scarcely deigning to notice the profuse demonstration of respect paid to him by courtiers, generals, and attendants. We may note that this picture preceded by several years the analogous composition of 'L'Emineence Grise.' The third is the portrait of Miss Stewart, a charming little girl in Vandyck costume; beside her stalks a large hound, a grave old domestic walks behind: Mr. Stewart may well be congratulated on having such an admirable portrait set in such a delightful picture. The last is a studio interior, containing a portrait of Zamacois himself. All these works are first rate; they have the tone and qualities found in the old masters.

It will be understood we have not room to give even the titles of Fortuny's pictures, much less can we attempt any adequate appreciation of his art; we can only state here will be found his 'Academy of St. Luke,' 'Court of Justice in the Alhambra,' 'Poet's Garden,' 'Serpent-Charmers,' 'Amateurs' (in which over the fire-place is introduced the portrait of Mr. Stewart), 'The Sword-Sharpener,' 'The Dance of Arabs'; among the smallest panels is the minute and brilliant Arab on horseback; there is the picture of Pujol playing on the piano, with a vision of Faust and Mephistopheles in the clouds, and the interesting sketch of M. Meissonier, with his hand resting on a sabre, for the picture of the 'Sacrifice' (the Spanish Marriage). Fortuny was seeking for a model whose legs would be appropriate for the cavalry officer. M. Meissonier expressed the opinion that none better for the purpose could be found than his own, and there and then put on the leather breeches and boots, took sabre in hand, and assumed the position,—the result has certainly justified his conviction. Fortuny's execution is too well known to need description. One remark we may make, and that is, the pigments are certainly losing some of their pristine brightness; whether this chemical action is the result of the injudicious mixture of colours or the influence of the atmosphere we will not inquire: it may be stated, however, those under glass are the least affected. If this deterioration increases to any extent the next generation will hardly understand Fortuny's great celebrity, for much of the piquancy of his work arises from the prismatic hues he showers on his panels. Even on other points posterity will probably not endorse our or rather the continental opinion of his works. It is a misnomer to call the scene where the burlesque tragedy or comedy is being acted a garden: it is simply a mosaic of crude and vivid patches of colour, the figures

are ill drawn, as well as profoundly uninteresting. Take, again, the 'Academy of St. Luke's': a group of old men are examining a nude model. There is no hint of indecency, yet the model has only the tawdry airs and graces of a model, and there are no compensating qualities of style or drawing or flesh-painting. The heads of the old men have character and individuality, but there is no reason why they should be so atrociously vulgar. The picture is bizarre and fantastic, showing prodigious dexterity; and that is the utmost which can be said. The art of Fortuny was a bubble, resplendent with all sorts of gorgeous colours in unexpected combinations; it suddenly came into existence, floated before us, dazzled us, amused us, piqued our curiosity, and as suddenly collapsed, leaving but the smallest residuum. One of Herr Leibl's German Peasants, or George Mason's Village Maids crossing a Common, or M. Jules Breton's Gleaners is of more intrinsic value than the entire collection of the unquestionably gifted Spaniard.

It is scarcely necessary to give any detailed notice of the rest of the pictures, as they are nearly all more or less successful imitations of the master. Señor Rico has a number of his little panels, which sparkle and scintillate gaily enough, though occasionally his reds and yellows are deplorably vulgar. There is plenty of bustle and movement of a common-place, prosaic character. Señor Ribera has, perhaps, more solid qualities than the rest of the school; his largest picture, in which the figures are very small, represents a street scene. The painting is minute and exact; character is obtained by force of laboured accuracy, not as the result of insight; and though the figures are collected together, there is nothing like artistic grouping or any central action to unite them. A comic singer, a small orchestra, and a few spectators in a kind of booth is the subject of another small work, and is equally careful. A third is a single figure of an old market-woman, larger in size and style. This, like the rest, is of a cold grey colour, and so is in striking contrast to Fortuny's work. It is quite possible that a reaction against the copious use of primary colours may take place, and Spanish pictures will again be little more than monochromes. Señor Madraza occupies the largest space on the walls. In his work we find all Fortuny's eccentricities almost ludicrously exaggerated; his tone is blattant; his colour sets one's teeth on edge, or rather stabs one in the eyes; glaring vulgarity was never paraded in painting with more cynical virulence. Above the mass of small cabinet work there are half a dozen or so of large pictures, nearly all sanguinary subjects from classical history, and mostly destitute of interest or merit. Among them, however, is one, and perhaps the largest, by Señor Pradilla, entitled 'Doña Juana la Loca.' It is a scene from the history of Ferdinand's daughter, the mother of Charles the Fifth. She is taking the dead body of her husband, Philip the Handsome, to the place where he was buried. The cortège has arrived at sundown at a desolate country, with no house in sight save a nunnery, and Juana will not allow her husband's corpse to rest in a house where there are women. The coffin, with its black and gold pall, is in the centre of the picture; the queen stands gazing at it; a monk and attendant chant prayers. Behind the queen is a fire, and round it are seated her women and servants; a group of horsemen bivouac at some little distance off. The whole subject is well thought out; the figures are admirably studied, so, too, is the landscape; the colour rich and strong, yet entirely appropriate. If Señor Pradilla—who, we believe, is no more than twenty-five—fulfils the promise of this picture, he will one day be a great painter. Should he attain this eminence, only those who know the state of public taste in Spain can appreciate the difficulties and temptations he must have surmounted.

The encyclopædic knowledge of a Diderot is rarely given to more than one or two men in a century; therefore it was not a matter of surprise that Mr. Wallace, in his remarkable work on Russia, should be silent on the subject of its art,



and yet from specimens of that art which have reached England, notably the works of M. B. B. Verestchagine, a school is rising in Russia decidedly worthy of attention. Its chief point of interest is that it promises to be national, to seek its subjects in the national history and present life, and in landscape to deal with the national soil. If it tries truly to do this, execution may well be left to take care of itself; what in this is valuable is undoubtedly a gift, to be only perfected by a life-long labour and study in the individual, and by the accumulation of tradition in the school. Of its high importance there can be no question; still the slightest manifestation of originality is worth any amount of brilliancy acquired by imitating a foreign manner.

We are obliged to curtail the notice we should have liked to have given to the gallery, because at the time of our visit the pictures were not all hung on the walls, and, of course, not numbered. We may remark, too, that our knowledge of Russian characters being very elementary (especially difficult are they to decipher when written with a paint-brush), it is possible we shall fall into mistakes of nomenclature. One of the most striking pictures here is M. Jacoby's composition, from an incident of court life which occurred, we believe, during the reign of the Empress Anna, in the middle of the last century; a description of the incident will be found in Lagnevskoff's novel, 'The Palace of Ice.' The scene represents a chamber of ice; inside an alcove is a couch (also in ice); on this are seated a weird couple, the unfortunate Galitzyn and a sort of idiot of Kalmuck origin, who have passed therein their bridal night: a crowd of revellers and masquers have entered the chamber; a dwarf is presenting a fan to the bride as a marriage gift. These figures are full of movement and boisterous gaiety, presenting a dramatic contrast to the torpid position and half-idiotic looks of the victims of this strange wedding. Through the door is seen the royal palace; the sun shines brightly into the chamber, lighting up the walls and floor of ice. In drawing and composition the work is deserving of great praise, which also must be given to the truthfulness of the lighting of the figures; and, considering the material of the chamber, this must have been a difficult feat. M. W. G. Makovski's cabinet pictures are delightful for their rendering of genial character, and, in two instances, for the artistic character of the execution. In 'The Bird Fanciers,' three old men—one probably has been a soldier—are in a low room, lit by a small window; the cage hangs aloft; its occupant is under critical examination, and is being encouraged to sing by the pensioner. The subject sounds nothing in description; in M. Makovski's hands it is full of touches suggesting the humour and observation that Dickens might have displayed in the treatment of such a scene. 'Utile Dulce' is the title of another little work, in which an old couple—almost of the old-fashioned Britannic joviality—are engaged in preparing raspberries for preserving; here, again, the subject is the simplest, but the *bonhomie*, character, and sunlight in the painting make it very noteworthy and enjoyable. In a larger work by M. Maximoff we have a capital representation of an incident of Russian life: the scene is a farmhouse interior by lamplight; a wedding festival is taking place, and a soothsayer—he can hardly be a priest—arrives, muffled up, and with the snow on his garments; the various expressions of the bride and guests are admirably conceived: here, too, the character is well portrayed, the lighting is artistically managed, and painting solid and effective. A picture of peasant life, by an artist whose name we could not decipher, is also remarkable for its earnest treatment and powerful conception of character displayed on an impressive subject, which is a group of peasants in a barn listening to a lad reading. In their eagerness and absorption they have gathered close to him, they seem to hang on his words. The light is truthfully managed; the painting simple, but showing careful observation of nature. M. Savitzki's 'Labourers constructing a Railway' is

thoroughly natural and full of animated action. M. C. G. Makovski has painted a dramatic incident in recent Bulgarian history. In the interior of a wrecked and desecrated church lies, in the foreground, the dead body of a girl; behind are some Bash-Bazouks and Bulgarian prisoners, of whose coming fate there can be no doubt. M. Pelenoff contributes a forcible piece of character and execution in his study of a Montenegrin chief.

Large compositions of life-size figures are few; the principal one is by M. Siemiradski, and has for subject 'Christian Martyrs being Burnt before Nero.' Fortunately, considering the method of the martyrdom, for the feelings of the spectators, the victims are not the most prominent objects. These are Nero and his court. We all know those wonderful Romans of the Decadence, how they were given to posing themselves in academical positions; how they were always ready to uncover a breast or a back for the sake of a useful passage of light; how, to suit the exigencies of composition, they would group themselves, and smilingly remain in the most constrained and uncomfortable positions. It is they who are the real martyrs. Here we find all our old friends again; they have served M. Siemiradski to show that he possesses considerable mastery of academic execution. He is probably very young, and therefore will soon find there is something more in art than the reproduction of these banalities. There are several excellent examples of portraiture: the one which will naturally be first sought for is that of M. Tourguénief, by M. Harlamoff. It is powerfully and forcibly conceived, but we think is deficient in gradation and rendering of form; and also we think there is not enough subtlety in the appreciation of character. The portrait of Madame Viardot Garcia is more successful; this is splendid in its force of light and richness of texture. A very noteworthy portrait is that of the landscape painter, M. Chichkine, by M. Kramskoi. He is represented standing in a field; the sunlight, weeds, and background are as good as the figure. M. Kramskoi contributes several other works, including a 'Christ in the Desert,' which has fine sentiment in its quiet gravity. A study by M. Botkine struck us as containing good work.

Many of the landscapes display genuine study of nature and ability of execution, and also artistic feeling in the choice of subject. Baron Klodt's 'Sunset,' a road leading along the base of a hill, with a city on the horizon, is solidly painted, and especially luminous in the sky. The atmospheric effect and expression of repose in his extended view over a forest show true sympathy with nature. The same may be said of M. Mechtcherski's 'Snow Scene.' There is an admirable haying scene, in which landscape and figures are equally good, by M. Orlovski. M. Klever has a snow scene, in which the effect is well given, and the sky particularly true in tone; he has also a deserted park at Marienbourg, showing capacity for poetic sentiment as well as ability in representing nature. M. Bogoluboff has a most interesting panoramic view of Nijni-Novgorod, and a noble moonlight scene of a summer night at St. Petersburg. Altogether, visitors to this gallery will find much to interest them. For ourselves, we heartily wish Russian artists success on the road they have chosen.

Our notice of the Belgian pictures must be still briefer, the more so as the commissioner, or person in charge, refused to give the usual opportunity for examining them before the opening of the gallery to the public. To speak briefly, Belgian art seems to be little more than the reproduction of the prevailing fashion in France, only executed with a heavier hand. And while it remains so, it must necessarily have but a secondary interest. We may state there are a number of large canvases, and nearly all unutterably dreary and devoid of interest. The exception may be two subjects, by M. Wauters, exhibited at Kensington a few years since—the 'Madness of Van der Goes' and 'Mary of Burgundy before the Sheriffs of Ghent.' M. Wauters also contributes a larger composition, painted recently, which is not so good. The worst

of these life-size compositions are unquestionably those by M. Verlat. Of the thousands of pictures here exhibited, it would be rash to attempt to assert which is absolutely the worst. For ourselves, the result of a conscientious and careful examination of the whole leads us to the conclusion that there are few, if any, more hopelessly vulgar, more directly opposed to what ought to be the end of Art, than 'Nous voulons Barabbas,' by this artist. If we mistake not, we have previously seen some animal pictures by M. Verlat: there are some here; two or three in which monkeys are supposed to be burlesquing humanity, but quite destitute of humour. Lately, however, M. Verlat seems to have heard that Mr. Holman Hunt was painting incidents in the life of Jesus at Jerusalem; so he has gone there, selected analogous subjects, taking care to date them from that city. M. Verlat might have added another picture to his monkey series, which would have made it complete.

All who remember the charming series of works contributed by M. A. Stevens to the Exhibition of 1867 will naturally look out for his name in the present gathering. He has fifteen pictures; but, we regret to say, they show a lack of the qualities found in his earlier works. Perhaps this is what was to be expected: an artist who never went beyond representing women dressed in the last new fashion, but entirely destitute of sentiment or emotion, however great his manipulative dexterity may be, must eventually lose all interest in his art. These pictures are simply deplorable; all the old charm has gone, the flesh is muddy, the execution is slovenly, and there is no compensating quality remaining. M. Willems sends a dozen of his highly finished panels, or rather that have a semblance of high finish; if the satins have not deteriorated the humanity is as unreal as ever. The most offensive work on a small scale is M. Baugniet's, with 'The Fourth of July, 1876,' painted on the frame. We hope it may receive from our American friends the consideration it deserves.

M. de Braekeleer always puts genuine and honest work on his canvas; witness his 'Geographer,' the man seated in his shirt sleeves studying an old atlas: this is excellent. So, too, are some other pictures by him. M. Lagye has also some well-studied subjects, strong and deep in colour, good in sentiment, and powerful in execution, without being forced. His 'Girl carving a wooden Cupid' is perhaps the best. His 'Ambulant Musicians,' with a background of a moat and fortifications, is striking,—too obviously, perhaps, in the manner of Leys. M. Markelbach's clever composition of 'The Antwerp Rhetoricians' is to be found here. A 'Court-yard of the Pisani Palace at Venice,' by M. Mellery, is true in colour, and would, if not so slovenly in execution, have been a good architectural study. The landscapes are not remarkable. M. Lamoignon, who exhibited a noteworthy picture at Kensington at the last International Exhibition, has sent that and two others; but the latter are inferior. M. Collart, who has done some good work, has lately indulged in excessive blackness, which, however forcible it may render his scenes, quite destroys all appearance of nature. M. Stoorbant has at least lighted on a good subject in his 'Bridge leading into the Béguinage at Bruges.' Perhaps about the most genuine work in the gallery is to be found in M. J. Stevens's animal pictures: they are full of humour—animal humour—without the attribution of human interest; the drawing and painting are without fault, and the effect always artistic and pleasant.

## SALES.

THE following pictures were sold, for francs, in Paris last week: Boldini, La Place Clichy en Hiver, 15,000. Bouguereau, Le Pifferaro, 3,450. Braascepat, Taureau en Liberté, 19,000. Calanne, Une Cascade en Suisse, 3,700. Cortazzo, Matinée Musicale, 6,800. Couture, L'Oiseleur, 7,620. Decamps, L'Ecole Turque, 3,450. J. Dupré, Le Vieux Chêne, 7,600. Goupil, La Muscadine, 2,200. Escosura, La Visite au Château, 3,850. Fortuny et Roybet, Antichambre au Vatican, 6,000. Induno, Visite des Grands-Parents

5,700. Jacque, Moutons, 4,800. Knous, Le Voleur dans la Foire, 6,500. Madrazo, Réverie, 4,010. Meissonier, Le Liseur, 27,000. Merle, L'Attente, 4,550. Munkacsy, L'ivrogne, 4,450. Robert-Flcury, Sac de Rome, 6,700. A. Scheffer, Bataille de Morat, 3,250. Schreyer, La Halte, 4,850. A. Stevens, La Lettre Attendue, 7,080; La Triste Nouvelle, 4,650. Toulmouche, Les Confidences, 4,100. Troyon, La Provende des Poules, 7,705. Willems, La Collation, 6,600; Atelier d'Artiste, 3,520. Guardé, Une Fête Nautique à Venise, 3,100. F. Hals, La Petite Harengère, 3,800. Lys, Condottiere, 4,650.

The Collection Hoschedé comprised the following works: Diaz, La Confiance, 8,515; Les Enfants Turcs, 4,170; Sentier en Forêt, 5,290. Th. Rousseau, Marais dans la Berry, 10,000.

Messrs. Christie, Manson & Woods sold the "Gregory Heirlooms" on Monday last, with which was comprised the following fine original work of art—besides many *objets d'art*, much fine furniture, and a number of copies of known pictures—a set of four bas-reliefs of the Seasons, infant figures, by Clodion, 220*l*.

### Fine-Art Gossip.

At a General Assembly of the Royal Academy held on Wednesday evening, Mr. H. F. Yeames, was elected an Academician, and Mr. Frank Holl and Mr. E. Crofts were elected Associates.

MESSRS. JOHN BROADWOOD & SONS have just completed a magnificent grand piano, made from designs by, and under the inspection of, Mr. Alma Tadema for himself. It is to be used on Tuesday next, for the first time, at the artist's reception. It is formed and decorated in a Byzantine manner, and accompanied by a superb seat, or rather throne, in the same style, for the players. The top is enriched with inlays of varicoloured woods, ivory, mother o' pearl, and ebony, of geometrical patterns, in the fashion of *opus Alexandrinum*; and in front the opening over the keys and elsewhere is decorated in keeping with the above, with medallions and monograms of the initials of the artist and his wife, the last in ivory reliefs, and pierced panels of brass and wood. The cheeks of the front are of solid ivory, beautifully and boldly carved with acanthus leaves; the panels on the carved side contain incised figures of owls, nightingales, and cuckoos respectively, with lines of music figuring the notes of each bird; a band of polished ivory gutta forms the lowest portion of the body of the instrument all round. The front legs are coupled pillars of various dark woods, such as rosewood, with boldly carved capitals and fine bases; the back leg is a square pier, wrought in keeping with the Byzantine style of the whole design. Inside the cover are large panels of ivory destined to receive autograph signatures of the distinguished musicians who may favour the owner of this most splendid instrument by using it.

THE result thus far of the Art Treasures Exhibition in Manchester has been a marked success, the receipts, before the conclusion of the fourth week since the opening, amounting to upwards of 750*l*., whilst the number of visitors has exceeded 16,000. Considering the distress existing in Lancashire, this result is striking.

THE Society for the Protection of Ancient Buildings held its first annual general meeting at Willis's Rooms yesterday (Friday), Earl Cowper in the chair. The Report which was read showed that the Society has accomplished a good deal during the short time it has been in existence, and clearly proved how necessary such a Society is; for not only is a great deal of so-called restoration still going on, but an amount of actual destruction of which the public has little idea. The Ecclesiastical Commissioners are the chief sinners, but they are far from being the only persons who engage in wanton and deliberate demolition.

THE medals of the *Salon* of this year are as follows:—Painting: *Première*, MM. Ferrier, Bonot, and Gautier; *seconde*, MM. Butin, Flahaut,

Brozik, Dubufe, Aubert, and Zuber; *troisième*, MM. Dagnan, Leblant, Jeannin, Pointelin, Courtois, Carteron, Guay, Douillard, Leloir, Dameron, Betsellere, and de Monvel. Sculpture: *Première*, MM. Injalbert and Dumilâtre; *seconde*, MM. Turcan, Beylard, Boucher, and Lemaire; *troisième*, MM. Peiffer, Hugues, de Vauréal, Lefèvre, Frère, Albano, Decorchmont, and Engrand. The two "Médailles d'honneur" have been given to M. E. L. Barrias and M. E. Delaplanche, the "Prix du Salon" to M. H. Lemaire.

THE death is announced of M. Dantan *ainé*, as having happened on the 25th of May at St. Cloud. He was born in 1798, the son of a sculptor in wood, and a pupil of his father before entering the atelier of M. Bosio; he made his *début* at the *Salon* of 1819 with a remarkable figure of Telemachus. In 1824 an allegorical figure of Asia procured for him a medal of the second class. He gained the second Grand Prix de Rome in 1826, and the premier Grand Prix in 1828. In 1833 he produced 'Masaniello,' and after that a considerable number of works, especially those executed on public commissions, such as 'Juvenal des Ursins,' for the façade of the Hôtel de Ville, destroyed by the Commune; the 'Angel Raphael,' for the Madeleine; 'La Puissance,' for the angle of the Louvre; 'Duquesne,' for Dieppe; 'Malherbe,' for Caen; and a great number of busts.

MR. W. B. SCOTT has presented to the Print Room, British Museum, a collection, in three large volumes, of his etchings, woodcuts, and photographs from other works by himself. These are about 400 in number, and many of them are remarkable for pictorial and dramatic felicity and powerful conception. They include the series of decorative pictures long ago described by us as executed at Wallington Hall, the seat of Sir W. C. Trevelyan, illustrations to 'The Book of Ballads,' &c.

### MUSIC

MUSICAL UNION.—JAEILL, PAPINI, LASSERRE, &c. TUESDAY, June 25th, St. James's Hall, Quarter-past Three.—Quartet (Posth.), Op. 130, Beethoven; Quartet, E Flat, Piano, &c., Schubert; Andante and Scherzo, Op. 81, Quartet, Mendelssohn. Solo Violin, Reverie, Vieuxtemps. Frotteuse and Valse, Op. 42, in A Flat, Chopin; Impromptu, F Major, Tchaikowsky. Tickets to all parts of the Hall, 7s 6d. each, to be had of Lucas & Olivier, Bond Street, and Austin, at the Hall. Visitors can pay at the Regent Street entrance.—Prof. ELLA, Director.

MR. WILLEM COENEN'S MATINÉE MUSICALE, 3, Soho Square (by kind permission of Messrs. Kirkman & Son), on SATURDAY, June 29th, 1878, at Three o'clock. Programme: Sonata, Op. 53, in C (dedicated to Count Waldstein) (Beethoven), Mr. W. Coenen; Song, 'An Old Chelsea Pensioner' (Molloy), Mr. Bernard Lane; Solo Violin, 'Ballade et Polonaise de Concert' (Vieuxtemps), Mmes. Y. Buzian; Song, 'True Love' ('True Love') (Coenen), Miss Heine Armin; Solo, Piano-forte, Rhapsodie Hongroise, No. 2 (Liszt), Mr. W. Coenen; Sonata in G, Op. 12, for Piano-forte and Violin (Rubinstein), Messrs. W. Coenen and Y. Buzian; Song, 'Yes' (Coenen), Mr. Bernard Lane. Mr. Coenen will play a couple of solos on the Melo-Piano-forte, recently invented by Messrs. Kirkman & Son; Song, 'When I come, love, say not welcome' (Macfarren), Miss Armin; Solo, 'Twilight, Coenen'; b, 'Caprice,' Muller; c, 'Étude' (Rubinstein), Mr. W. Coenen. Conductor, J. B. Zerbini.—Tickets, Half-a-Guinea each, at Chappell & Co. 50, New Bond Street; and Novello, Ewer & Co. 1, Berners Street.

### ROYAL ITALIAN OPERA.

THE system of placing students and novices on the lyric stage of the highest-priced opera-houses in the world having proved a failure, a new plan is apparently being tried, and that is, to select experienced *prime donne* of second or third rate calibre from obscure foreign opera-houses. This will be, to a certain extent, tolerated, for it is, after all, preferable to listen to singers, whatever may be their vocal defects, who display something like artistic attributes, rather than to endure the presence of incapables and mediocrities, for whom the stereotyped apology of "having a future before them and of displaying promise" has been quite exhausted. A bold essay was first made at Covent Garden Theatre with a Mdle. Mantilla, who made her *début* as Selika, in Meyerbeer's 'Africaine,' and who subsequently appeared as Amelia in Signor Verdi's 'Balto'; but as the cause of this lady has been virtually abandoned by her friends, her performances may be dismissed without further reference. Not so the advent of a Spanish *prima donna*, a Señora Cepeda, who has won her fame, such as it is, at Barcelona, Madrid, Lisbon, &c. Suspicious of first nights, prudent

amateurs waited for the third appearance of the lady, in Donizetti's 'Lucrezia Borgia,' on Tuesday last, when there was a thin house, and the audience was cold and dispassionate. Señora Cepeda, although somewhat matronly in figure, has the advantage of a good stage presence, and she acted the part with conventional correctness; but it is quite absurd to include her in the category of truly great artists, of those queens of song whose loss is more and more deplored as seasons roll on. The *timbre* of her voice is most unsympathetic, for it is thin, wiry, and shrill, and, when the high notes are forced, is scream. To this disagreeable quality are added imperfect intonation and faulty execution of the scales. To entitle her to occupy the line of parts filled by Pasta, Grisi, and, until recently, Tietjens, much greater powers are required. The three prominent situations of the Duchess of Ferrara are, in the display of mingled despair and defiance when Lucrezia is identified at Venice; in the poisoning scene at Ferrara, wherein the Duke endeavours to kill by poison his supposed rival, Gennaro; and, finally, at the *fête* of Orsini and his friends, where the mother vainly strives to induce her son for the second time to take an antidote, and she raves over the dead body of Gennaro. In these dramatic moments, so overwhelmingly exciting in the hands of a Grisi or of a Tietjens, Señora Cepeda certainly failed last Tuesday to create any sensation; her hearers were very calm and very indifferent, for, despite the energy of the artist, the nobleness, grandeur, and fire of her predecessors were not attained; the lofty tragedian was not recognizable, but only the experienced and stagey *prima donna*. This evening (June 22nd) the 'Huguenots' will be given, and Valentina has been assigned to Señora Cepeda. Next Monday Meyerbeer's 'Prophète' will be revived; but the most important of the prospective arrangements is that early next month Madame Adelina Patti is to appear as Semiramide, a part which was included in her *répertoire* in the United States before she came to this country, and which she played once at Homburg before a critical international body of amateurs, in addition to the local German audience, with much success.

### HER MAJESTY'S THEATRE.

EVER since the late Angiolina Bosio appeared, in 1856, as Violetta in Signor Verdi's 'Traviata,' at the Lyceum Theatre (the temporary opera-house occupied by the Royal Italian Opera company during the building of the present Covent Garden Theatre), this work, despite the sickly sentiment of the story and the vulgarity of some of the tunes, has been popular in this country. There have been other representatives of Violetta who have been much too demonstrative, but Madame Adelina Patti, by her refinement and charming vocalization, has maintained the 'Traviata' in the *répertoire*. It is now the turn of Madame Gerster-Gardini—whose first appearance here as Violetta took place last Monday night—to prove what a true artist can achieve in a repulsive libretto, only relieved here and there by some detached numbers of a very commonplace score. The key-note of the conception was struck by the singer in her mode of delivering the Brindisi: she did not jerk the glass of champagne, but touched lightly that in the hand of Alfredo, and by abstaining from marked gesture, and delivering the drinking song—such as it is—quietly, she showed that she intended to be a subdued Violetta. This moderation prepared the audience for one of the most finished interpretations of the aria, "Ah! fors'è lui," ever heard; her execution of which can be paired with the "Caro nome" of Gilda for expression. In the second act Madame Gerster imparted more than ordinary importance to the duet with Germont (the father); the struggle between Violetta's affection for Alfredo and her anxiety to meet the father's appeal to save his son from ruin was finely rendered; in the *finale*, the despair of Violetta when deserted and insulted was another striking effect. The death scene in the last act was so touching that



if she had dispensed with the music, and had only been the tragedian, her histrionic powers would have by themselves made a deep impression. There was, of course, nothing in the music to call forth her *bravura* attributes; but in ornament her fancy has exhaustless variety, and her truthful intonation enables her to execute florid passages, however complex, without slurring or sliding. Signor Fancelli was Alfredo, and Signor del Puente the elder Germont.

The *début* of Fräulein Pappenheim in the 'Huguenots' as Valentina, on the 15th inst., had all the outward and customary signs of success; but, as usual, opinions out of sight of the curtain were not favourable. That the German lady, when she played some years since at secondary opera-houses in her own country, and subsequently in America, must have possessed a splendid voice there can be little question; but her training was certainly defective, for her style of producing the tone is radically wrong, as was unmistakably showed in the *cantabile* passages, wherein there was no equality in the enunciation of the notes; to ascend to the upper region of the register the mode was detached, or, to use a more forcible expression, it was "pumping," and when the high latitudes were reached the notes were shrill and screaming. So far as the dramatic portion was concerned, she was conventional; but in the final duet with Raoul feeling and energy were not wanting. As the lady is not a romantic-looking Valentina, the necessity of more than ordinary ability as actress and singer was unusually obvious. It is right to add that excuses were made on her behalf—first, that she had not sufficient rehearsals; secondly, that she was nervous; and, also, that in the duet with Marcello—which it is useless to conceal was a complete failure—she was placed at a disadvantage, as Herr Behrens had forgotten the music or had lost the resonance of his voice. Fräulein Pappenheim was announced to reappear on the 20th inst. as Valentina, and her next part is to be in Beethoven's 'Fidelio.'

The Italian version of the four-act opera, by the late Georges Bizet, 'Carmen,' the libretto by MM. H. Meilhac and Ludovic Halévy, produced at the Paris Opéra Comique in March, 1875, will be brought out this evening (Saturday). The cast includes the names of Mdlle. Minnie Hauk, Mdlle. Valleria, Mdlle. Bauermeister, Signori Campanini, Rinaldini, and del Puente. Balfe's posthumous opera will be revived, the part of Edith Plantagenet to be undertaken by Madame Gerster-Gardini; Signori Campanini and Rota will retain their original characters, Sir Kenneth and Richard Cœur de Lion.

## CONCERTS.

Two exceptional events characterized the fifth *Matinée* of the Musical Union, under the direction of Prof. Ella, on the 18th inst., in St. James's Hall, namely, the return of Signor Papini as the leading first violin, and the first and only appearance at the Musical Union this season of Dr. Hans von Bülow, who prolonged his stay in town in order to take part in this concert. The programme was worthy of the occasion. In the Trio in B flat of Beethoven, Op. 97, Signor Papini was the violinist, and M. Lasserre the violoncellist. The pianist had his special ovation in the three solos: first, Mendelssohn's Capriccio, Op. 5, in F sharp minor, secondly in Schubert's Impromptu in G, Op. 90, and lastly in Herr Rubinstein's Galop in B, Op. 14. Signor Papini was the leader in the last completed Quartet in F, No. 82, of Papa Haydn; with the Italian artist—the first of his class as a finished, refined exponent of chamber music—MM. Wiener, Holländer, and Lasserre were associated. There was yet another interesting item in the programme, and this was the Sonata in C minor, for pianoforte and violoncello, by M. Saint-Saëns, whose presence to turn over the pages of the part for the pianist was most cordially welcomed. This is the fourth chamber composition introduced at the Musical Union of the French composer, pianist, and organist. There

are three movements: the opening *allegro*, the *andante tranquillo sostenuto*, and the *allegro moderato* of the *finale*. The exponents were Dr. Von Bülow and M. Lasserre, who did ample justice to a very fine work, and the last two movements, the *cantabile* and the slow one, especially made a strong impression on the connoisseurs. At next Tuesday's *Matinée* Signor Jaëll will be the pianist.

M. Saint-Saëns appeared for the first time at the New Philharmonic Concerts on the 15th inst. He introduced his own Concerto in G minor, No. 2, playing the pianoforte part himself, and he also performed two quaint and characteristic compositions, 'Les Tourbillons' and 'Les Cyclopes,' by the ancient French composer, Rameau. In his double capacity as composer and pianist M. Saint-Saëns met with a most enthusiastic reception. His Wagnerian tendencies are well known, but there were no signs of them, at all events, in the Concerto; the only departure from the customary form was in the substitution of a *scherzo* for an *adagio* in the second movement, and exception may be easily taken even to this designation, for there was assuredly nothing of the stately minuet, which was expanded by Beethoven into the humorous *scherzo*, in the *allegro scherzando*, which had more the attributes of a barcarole. Setting aside its title, the *scherzo* is most charming, and exacted an encore. In the opening movement, *andante sostenuto*, the most curious characteristics were the prelude, which might be appropriately termed an *Étude*, and the abstemiousness as regards orchestral accompaniments, certainly not a characteristic of the German way of treating a concerto. Compensation was perhaps found in the instrumentation of the *finale*, called a *Tarantella*. It is a very stormy one, and one would think that the bay of Naples must have been much agitated during a dance on the shore. It is not the less a promising indication of the future of M. Saint-Saëns that he essays to abandon the beaten track in composition, and his fiery impulsiveness is preferable to frigid and conventional contrapuntal development. As a pianist, his touch and technical skill are both excellent; it is not always that a very expert organist proves also a brilliant pianist, yet such is M. Saint-Saëns. Mr. Ganz conducted the Concerto, as also the two overtures, Weber's 'Euryanthe' and Nicolai's 'Merry Wives of Windsor,' and it is to be regretted that he did not also direct the performance of Herr Rubinstein's splendid symphony, 'The Ocean.' The fifth and final Saturday afternoon concert will be on the 29th inst.

Mr. Henry Leslie's admirable choir was called into play on the 13th inst., in St. James's Hall, at the fourth concert, in madrigals, motets, and part-songs, but the programme contained no novelties. There was the *début* in London of a promising mezzo-soprano, Mdlle. Eugenia Papini (a pupil of Madame Marchesi, of Vienna), who has had some experience on the lyric stage in the provinces with Mr. Mapleson's Italian opera troupe. The lady sang Handel's "Lascio ch'io pianga," and by way of strong contrast, Donizetti's Brindisi 'Il Segreto.' Miss Thursby, Miss Orridge, Mr. B. McGuckin, and Mr. Santley were the other vocalists.

An interesting vocal recital was given by Herr Henschel in St. James's Hall on the evening of the 17th inst. The programme contained ten out of twenty-five *Lieder* in Wilhelm Müller's poem, 'Die schöne Müllerin,' set by Schubert with infinite skill and dramatic feeling. Herr Henschel imparted due expression to the varied emotions of the miller in happiness and in sorrow, particularly to the 'Eifersucht und Stolz,' and the concluding lament, 'Des Baches Wiegenlied.' Besides Schubert's ten *Lieder*, the German baritone sang Carl Loewe's setting of Fontane's Ballade, 'Archibald Douglas,' three *Lieder* by Herr Brahms, and three of his own songs, one of which, 'Minnelied,' was redemanded, and one in English, 'The Sunny Beam,' was much applauded. Herr Carl Faclden, a pianist who was unknown here, played Beethoven's Sonata Appassionata in F

minor, Op. 57, and three solos by Chopin, Herren Raff and Rubinstein, and made a most favourable impression.

The works given for the first time at Mr. Halle's Chamber Music Concert on the 14th inst., in the St. James's Hall, were Schumann's 'Mähren Erzählungen' for piano, clarinet, and viola; N. Gade's Sonata, in D minor, Op. 21, for piano and violin, and four Ballades for the pianoforte, Op. 10, by Herr Brahms. Herr Rubinstein's Pianoforte and String Quartet, in G minor, Op. 99, was executed for the second time. The instrumentalists were Mr. Halle, piano; Madame Norman-Néruda and Herr L. Ries, violins; Herr Straus, viola; and Herr Franz Néruda, violoncello. The final concert was on the 21st inst.

Amongst the miscellaneous concerts have been: the afternoon concert at Dudley House on the 13th, in aid of the St. Mary's Cottage Hospital, Southampton, with Sir J. Benedict, M. Ganz, Herr Lehmyer, Signori Rotoli, Romli, Branca, and Arditi, conductors, and the Misses Robertson, J. Sherrington, Purdy, Mesdames Poole, Inverarity, and Bankes-Tomlin, Signori Urio, Monari-Rocca, M. Westberg, and Mr. Maybrick, vocalists, Signor Tito Mattei (pianist), Baron Felix d'Orcey (zither); there were also musical and dramatic recitations and scenes by Miss Neilson, Mr. Arthur Cecil, Mr. G. Grossmith, and Mr. Corney Grain; the performance of the 'Messiah' on the 15th inst. at the Royal Albert Hall for the benefit of Mr. W. Carter, the conductor, the solo singers being Mesdames Lemmens and Patey, the Misses Woodcock and Meenan, Messrs. Hollins and Wadmore and Signor Brocolini; Signor Erba's *matinée* at the Beethoven Rooms, Harley Street, on the 15th inst., at which the Italian violinist was assisted by Miss M. Cronin (pianist), the Misses De Fonblanque, Purdy, and R. Barnby, Madame Armstrong, Messrs. T. Cobham and Haggood, Signori Bonetti and Zoboli (vocalists), with Signori Romano and Branca (conductors); Mr. Brinley Richards's concert, in the Langham Hall, on the 17th inst., for the performance of his pupils, and at which the composer played the 'Maid of Orleans' Sonata of Sterndale Bennett; Miss Mary Chatterton was the harpist, and Miss Mary Davies sang two songs, 'The Harper's Grave' and the 'Daughter of Denmark,' by the pianist; an evening concert at the Royal Academy of Music, on the 18th inst., of the London Organ School and International College of Music, the Rev. F. Scotson Clark, organist and composer, Principal; another evening concert at the Royal Academy of Music, on the 19th inst., in aid of the St. Agnes's Orphanage, Chiswick, at which Madame Sinton-Dolby's sacred cantata, 'The Legend of St. Dorothea,' was in the programme, the solo parts assigned to the pupils of the composer, Miss J. Wigan, Miss A. Vernon, and Miss Cummings (of Her Majesty's Theatre), as also to Madame Patey, Messrs. E. Lloyd, B. Lane, and E. Wharton; M. Sinton (conductor), Mr. Thouless (pianist), and Herr Oberthür (harp).

## Musical Gossip.

A CONCERT of sacred and secular music by Mr. Henry Leslie's Choir will take place at the Crystal Palace this afternoon (Saturday). Donizetti's 'Lucia' was performed by the English opera company under the direction of Mr. R. Temple, with Mr. Manns conductor, last Tuesday, the cast including Madame Rose Hersee, Messrs. Parkinson, Harvey Marler, and Temple. Mr. J. Boosey's ballad concert will take place this day (June 22nd).

A STUDENTS' orchestral and vocal concert took place on the 19th inst. at the Royal Academy of Music, Mr. Walter Macfarren conductor.

A MORNING concert in the name of Madame Gerster will take place next Monday in St. James's Hall, with the aid of Mr. Henry Leslie's Choir, Mdlle. Marimon, Madame Trebelli, Signori Campanini and Rota, and Mr. Sims Reeves. Madame Trebelli's morning concert in aid of the Golden Square Throat and Chest Hospital will take place on the 27th inst. Next Wednesday

evening will be the fifth and last orchestral concert of Madame Viard-Louis.

DR. VON BÜLOW, who gave a pianoforte recital last Saturday at the Pavilion, Brighton, left London on Wednesday for Erfurt, where he will play at the Musical Festival of the German Musical Society; the concerts will commence this day (June 22nd), and will be continued on the 23rd, 24th, and 25th inst; the programme is of much interest—compositions by living masters, namely, Dr. Liszt, Dr. Von Bülow, Herr Brahms, Herr Bronsart, Herr Kiel, M. Saint-Saëns, Herr Raff, &c., being included.

MR. MAPLESON has arranged with the Directors of the New York Academy of Music for seven seasons of Italian opera, with the leading artists of Her Majesty's Theatre.

MR. SANTLEY, amateurs will regret to learn, has been compelled, acting under medical advice, to undertake a sea voyage, and has left for New York, but will return with the next steamer to England.

MR. CARL ROSA has left London for Germany and Italy, to look after new artists for his English opera undertaking, but the statement that he has taken Covent Garden Theatre for next season is not true.

A WELSH musical festival took place last Saturday at the Alexandra Palace, with the aid of the South Wales Choir; an opera called 'Blodwen,' the libretto by Mynyddog, the music by Mr. Joseph Parry, Mus. Doc., Professor of Music at the University College of Wales, and his sacred piece, 'Jerusalem,' were included in the scheme.

ITALIAN opera concerts were commenced on the 19th inst. at the Royal Aquarium; the singers were Mlles. Marimon and Parodi, Signor Fancelli, M. Thierry, and Mr. Thomas.

MR. LONGFELLOW'S poem the 'Masque of Pandora,' has been set by Mrs. Meadows White, known in the profession as Alice Mary Smith, who has composed various works for the orchestra, as well as chamber music; her 'Pandora' Overture will be performed for the first time on the 29th inst. at the next New Philharmonic Concert.

A YOUNG Irish pianist, Mr. George Magrath, who has studied at the Stuttgart Conservatorium, and has played in America, will make his first appearance in London at the Matinée in St. George's Hall on the 28th inst.

A MORNING concert will be given at Grosvenor House, by the permission of the Duke and Duchess of Westminster, next Monday, in aid of the Royal Normal College and Academy of Music for the Blind.

A COMMEMORATION concert will be given by the Philharmonic Society, at Oxford, next Monday afternoon, at which Signor Randegger's dramatic cantata 'Fridolin' will be performed.

## DRAMA

### THE WEEK.

HAYMARKET.—'The Hornet's Nest,' a Farical Comedy, in Four Acts. By H. J. Byron.

IN estimating the value of a piece like 'The Hornet's Nest' of Mr. Byron, produced on Monday at the Haymarket Theatre, it is but just to the author to take into account the aim with which it was written. In this and in previous pieces of the same description, Mr. Byron seems to have intended to supply a class of work that, so far as regards its power of creating mirth, may vie with the latest comedies of M. Hennequin or MM. Meilhac and Halévy. In all that concerns art, whether in respect to construction or situation, the Englishman comes as far behind his French rivals as a British manufacturer of nicknacks lags behind a Chinese or a Japanese workman. He is, however, entitled to the praise of having produced a play

which, while it excites peals of inextinguishable laughter, is a very model of propriety and decorum. This merit may not be high. It is, however, genuine in its class, and is not so common as it may be supposed. Those who can keep us laughing are few, and those among them still fewer whose satire or whose humour is wholly playful and harmless. A piece that needs an apology is, of course, weak. 'The Hornet's Nest' is weak for Mr. Byron, which is saying a good deal, since of his numerous plays there are not more than three or four that have any claim to serious consideration.

In 'The Hornet's Nest,' then, first produced with indifferent success in New York, and now given for the first time in England, Mr. Byron has supplied a play that from one point of view is invertebrate and from another incoherent. Still, he has furnished Mr. Sothorn with a comical character, and he has obtained a success. In chronicling this fact all is said that is really necessary. Criticism is impertinence and mistake. There is no plot to describe; there are no characters to analyze. The hero himself is a cross between the Favourite of Fortune and Sir Simon Simple; the subordinate characters are so many lay figures, with whom Mr. Sothorn deals as he pleases. More than once, in the course of a performance which no sense of the exigencies of art could make us dislike or find wearisome, we were reminded of an entertainment that has been seen at the Aquarium and elsewhere, entitled, if our memory serve us rightly, 'Lieut. Cole and his Merry Men.' Neither Mr. Byron nor Mr. Sothorn needs to despise the association, seeing that this entertainment, which is ventriloquial, abounds in genuine humour, and approaches, if it does not reach, comic creation. Quite glad are we indeed to have this opportunity of speaking incidentally this word of praise for a performance which, except for some purpose of illustration, can scarcely receive notice at our hands. Mr. Byron's characters are, however, like those in the entertainment in question, and they burst into speech or song, indulge in protest or guffaw, at the bidding of Mr. Sothorn. He mean time shows himself the most foolish of his sex through three acts to prove himself the wisest in the fourth act. It may be objected that such results as are presented would not spring from the agencies set in motion, that cause stands aloof from effect, and conclusion is dissociated from premise. This is true. The play is simple, sheer absurdity. It is, however, pervaded with abundance of jokes, good, bad, and indifferent; it enlists the sympathies of those who will allow themselves to be interested, and it piques the sense of drollery of those to whom the incongruous is a vindication of the impossible. Mr. Sothorn meanwhile shows himself in the piece at his best, delivers his jokes with a manner so careless, easy, and unconscious as trebles their value, and moves up and down the play a being wholly preposterous and irresistibly comic. The visitor to the Haymarket should, indeed, fall into an old child's game, and open his mouth and shut his eyes, intellectually speaking, and receive what is sent him.

TO CORRESPONDENTS.—W. S.—M. R.—F. E. S.—R. B.—A. R. R.—F. H.—P. C.—W. H. G.—H. C. W.—received.  
J. S. H.—Thanks.  
G. W. C.—Received too late for insertion.  
A. H.—We cannot answer such questions.  
J. P. H.—We cannot enter into such a question.

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Printed by E. J. FRANCIS & Co. Took's-court, Chancery-lane, E.C.; and Published by JOHN FRANCIS, at No. 20, Wellington-street, Strand, W.C.

Agents: for Scotland, Messrs. Bell & Bradburn, and Mr. John Menzies, Edinburgh;—for IRELAND, Mr. John Robertson, Dublin.—Saturday, June 23, 1878.

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